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PHOTOGRAMS
OF THE YEAR
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1920



PEACE AFTER WAR—AND MEMORIES.

By
HAROLD CAZNEAUX
(Sydney).

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PHOTOGRAMS OF THE YEAR

1920

No. 1
June 6

THE ANNUAL REVIEW OF THE WORLD'S
PICTORIAL PHOTOGRAPHIC WORK

EDITED BY

F. J. MORTIMER, F.R.P.S.

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Editor of "The Dictionary of Photography";
Author of "Marine Photography," "Magnesium Light Photography,"
"Photography for the Press," etc., etc.*

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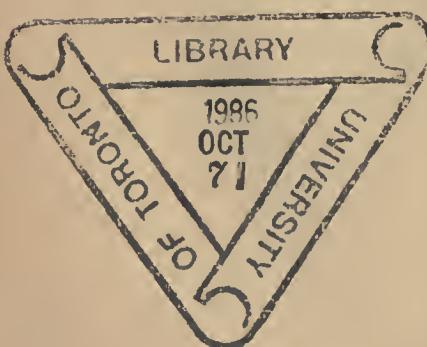
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IN the last volume of *Photograms of the Year* the prediction was ventured that the year then to come would be a record one for photography generally—that a boom in camera work was starting after the restrictions of the war period. This prediction appears to have been well fulfilled. Whilst, during the war, the professional portrait photographer scored to a great extent by the very nature of his output, and amateur work was restricted, the removal of those restrictions, and the return to civil life of so many thousands of amateur photographers who had been in the army, has been productive of a notable revival of enthusiasm in the art in all directions. The boom has continued unabated throughout the past year, and the production of pictorial photographs has never been greater than at the present time. Under the circumstances, the chief difficulty in the preparation of this Annual, handicapped by the enhanced cost of production, has been, of necessity, to bring the number of contributions representative of modern pictorial photography within the limits of the space available. The task has not been an easy one, and to the authors of the many hundreds of pictures that have been sent for the purpose, but whose work it has not been possible to include, our thanks are just as sincere for their proffered assistance and evidences of goodwill as to those whose pictures have been selected for reproduction.

*Indices to pictures and authors, etc., will be found on pages 2-4-6-8-10-12,
at end of the book.*

*Pictures intended for "Photograms of the Year 1921" should
be submitted not later than August 31st, 1921. Address: The
Editor, "Photograms of the Year," 20, Tudor Street, London, E.C.4.*

An exhibition of the original pictures from which the reproductions in this volume were made will be held at the London Camera Club, 17, John Street, Adelphi, W.C., during February, 1921. After that date, the collection will be available for exhibition at Photographic Societies and other centres. Application should be made to the Editor, "Photograms of the Year," address as above.



THE YEAR'S WORK

By THE EDITOR.



IN considering the trend of the year's work in pictorial photography generally, and British pictorial work in particular, we are conscious of the fact that a much higher standard of picture-making is expected nowadays than would have been the case ten or twenty years ago. The tendency of modern pictorial production with the camera has been towards a levelling up to an extent that the high-water mark of a few years ago is in danger of being submerged.

To the unthinking or unobservant this levelling up may present modern work as below the standard of that of past years, but they are apt to overlook the point that a great number of apparently ordinary pictures to-day—ordinary only because they are familiar—would have been epoch making and long to be remembered if shewn twenty years ago.

We do not wish, however, to belittle in any way, the pioneer work of leaders of the past. Their work will live and might possibly continue to hold its own, but others have come along and are doing equally well—or better: the standard for the rank and file has been raised.

No better confirmation of this is needed than an inspection of the earlier volumes of this Annual. To go back no further than 1900, we find that, although in the pick of the year's work as reproduced in "Photograms of the Year" of that period, there are a few outstanding pictures—pictures that will be remembered for their very isolation, the bulk of the best work then produced would not bear comparison with the best of that produced to-day and exhibited at, say, the London Salon of Photography.

The camera as the great educator of the eye, assisted on occasion by its more lively brother—the cinematograph—has done much to quicken the appreciation of that elusive individual, "the man in the street," to pictorial possibilities of photography, and the practice of photography generally has increased during the past year, particularly among amateurs, to a greater extent than would have seemed possible, in view of the very largely increased price of practically everything connected with the art. Probably at no time during the period mentioned above has there been a greater number of photographers actively and enthusiastically interested in the production of pictures with the camera, and we also see a great revival in the number

of photographic competitions and exhibitions that have sprung up on all sides; unmistakable signs of a healthy desire to further the spread of photography generally.

The photographic manufacturers and trade generally of Great Britain have also done their best in furthering the popularity of photography, and have demonstrated by their productions and literature that photography can be regarded as an "all-the-year-round" occupation for those who are inclined towards picture-making. There is, in fact, no "close time" for photography; and the illustrations in "Photograms of the Year" demonstrate how each season of the year provides adequate material for picture-making.

We have again been confronted with the ever recurrent argument of photography as an art, and we are inclined to think that this argument will continue as long as photography is used for picture-making. The fact that certain photographs suggest at times the productions of workers in other graphic arts is entirely beside the question. The whole crux of the matter lies in the final result, and it is on this basis that "Photograms of the Year" presents its annual collection of representative work to the photographic public as indicating what is being done with the camera as a means to an end.

The two principal exhibitions held in London in the autumn—the London Salon of Photography and the Exhibition of the Royal Photographic Society—attracted far larger entries than has been the case for many years—in fact, in the case of the Salon, the number of entries constituted a record for any period of its existence. This large entry of pictorial photographs, moreover, was not confined to the productions of the British workers. Those from America and the Colonies, for instance, more than doubled those of any previous year, and the standard of work showed itself at a very high level. We may judge from this, and also from other facts that have been brought to our notice, that the wave of renewed enthusiasm in photography is far-reaching, with every evidence that it is likely to continue in this country.

It is interesting to note, in this connection, from a perusal of the literary contributions from different countries which appear elsewhere in this book, how, in one direction the writer has taken an entirely optimistic view of the future of photography in his own country, whilst in others the point of view has been pessimistic. This, to a large extent, we are inclined to think is temperamental only, as, in this case, we must judge of the facts on the evidence before us in the form of the pictures that have been forthcoming from all parts of the world, both for this Annual and for the exhibitions.

So far as this country is concerned, apart from the two big exhibitions referred to, there have been others of outstanding importance which have shown the trend of camera work towards a realisation of picture-making with the camera. Even in the case of professional photographers, this also has become very manifest, and the leading professionals of to-day are striving hard to educate their public to an appreciation of the type of work that hitherto has been more particularly regarded as the province of the advanced amateur. This tendency found its expression in the Exhibition held at the Horticultural Hall earlier in the year, at the Congress of Professional Photographers, when a collection of particularly attractive pictorial portraiture was brought together.

The circulation, too, of the original pictures reproduced in "Photograms of the Year," has afforded an opportunity to a great number of societies in different parts of the country to see a very complete little exhibition of the pick of the year's work. These exhibitions have proved so popular that, at the time the collection of "Photograms of the Year" for 1920 starts on tour, the collections for 1918 and 1919 are still circulating, and are in unabated demand. Arrangements are being made for the collections to travel in the Colonies and foreign countries, so as to still further bring overseas photographers in touch with what is being done with the camera. This is particularly desirable, as the revival of interest already referred to has permeated foreign societies as well as those in this country, and the tendency has arisen for these societies to ask for exchanges of collections of pictorial work, to the mutual benefit of both parties.

We have already referred to the success of the Salon of 1920, and are glad to record also that the Exhibition of the Royal Photographic Society, held in the autumn, showed a distinct advance on that of the previous five or six years. We were very glad to see this sign of vitality on the part of the premier photographic society, which, although somewhat belated, is nevertheless a sign of the times, and very welcome.

The Colonial Competition organised by "The Amateur Photographer and Photography" brought a very gratifying response from pictorial workers overseas, and the exhibition which will be held at the house of the Royal Photographic Society in the spring of 1921, from pictures entered in the competition, will give a very good idea of the progress that has been made by Colonial photographers.

At the London Camera Club good work has continued to be done for pictorial photography in the unbroken series of monthly house exhibitions by prominent workers. As mentioned in the preceding volumes of "Photograms of the Year," these exhibitions were continued without a break throughout the war, and pictorial photographers in London owe the Arts Committee of the Club a debt of gratitude for their energies in this direction.

Scottish photographers have signalled their renewed interest by a very successful Salon held in the winter of 1920, and preparations are again in hand for another in 1921, and at the time of going to press with this Annual, very extensive preparations are being made for a revival of the Northern Exhibition at Liverpool. This exhibition, in pre-war days, was generally regarded as the leading exhibition of the provinces.

Photographic Society life generally has been very active during the past year, quite apart from the production of pictorial work. From the pages devoted to society matters in "The Amateur Photographer and Photography," it can be gathered that this interest and enthusiasm among the thousands of photographers who form the membership of British societies is very real, and much good work for the progress of photography generally is being accomplished. The Directory of British Photographic Societies that was included in "Photograms of the Year" last year, proved so generally acceptable and useful for reference, and in directing the attention of unattached photographers to societies and clubs in their neighbourhood, that it is again presented this year brought completely up to date.

THE BRITISH PHOTOGRAPHIC SOCIETIES.

Name of Society.	Address of Club Room or Headquarters.	Club Night.	Annual Subscription.	Name and Address of Secretary.
Aberdeen Century Camera Club	Not fixed.....	Irregular	5/-	J. B. Philip, 8, Belvidere Crescent, Aberdeen
Aberdeen Photo. Art Club	220, Union Street, Aberdeen	Friday	7/6	John Rae, 74, Union Street, Aberdeen
Aberdeen Photographic Association	154, Union Street, Aberdeen	Tuesday	10/- Ladies, 5/- Associates, 5/-	Miss Mary A. Cranna, 82, Ashley Road, Aberdeen
Accrington Camera Club	Market Chambers, Accrington	Wednesday	6/- Ladies and Juniors, 3/- 5/- Ladies, 3/6 ; Entrance fee, 2/6	John Threlfall, 44, Aitken Street, Accrington
Acton Photographic Society	Churchfield Hall, Churchfield Road	2nd and 4th Monday in month		Percy Lawrence, 33, Birkbeck Road, Acton London, W.3
Affiliations and Federations	(See Separate List.)			
Armley and Wortley Photographic Society	West Leeds High School, Armley ..	Thursday	6/- Ladies and Juniors, 3/6	H. Storey, 119, Moorside, Armley, Leeds
Ashton Secondary School Photographic Society	———	Irregular	3/-	W. G. Brown, 101, Denton Road, Audenshaw
Ashton - under - Lyne Photographic Society	Not fixed	Irregular	5/-	Thomas F. Kershaw, Greeha House, Ashton-under-Lyne
Ashton Photographic Society	Burlington Hall, High Street	Thursday	5/-	Reginald J. Cooper, 17, Anglesey Street, Lozells, Aston, Birmingham
Ayr Amateur Photographic Society	New Bridge Street	Irregular	7/6	C. W. McBain, Waterloo, Castlereagh Road, Ayr
Barnard Castle and District Photographic Society	Mason's Pharmacy and Witham Hall, Horse Market	1st and 3rd Friday in month	5/-	E. Holdsworth, 3, Wilson Street, Barnard Castle
Barry Camera Club	Y.M.C.A.	Friday	7/6	Gwyn Morgan Brig-y-Don, Tynnewydd Road, Barry
Bath and County Camera Club ..	10a, Vineyards, Bath	Alternate Thursdays	5/-	Francis H. Gray, Vine House, Weston, Bath
Bath Photographic Society	The Literary and Scientific Institution	Alternate Mondays	7/6	Miss M. Perrett, Rock Hall, Oldfield Road, Bath
Besumont Photographic Society	———	Sundays, 6 p.m.	0/0	S. Gatti, Beaumont College, Old Windsor
Bedford Camera Club	Newham Rooms, St. Cuthbert's Street, Bedford	Every Friday in the month	7/6	R. Wilson 3, Cutliffe Grove, Bedford. Hon. Treasurer: G. J. Sparkes-Madge, 29, Oldfield Road, Bedford (Hon. Secretary)
Belfast C.P.A. Camera Club	Assembly Buildings, Foward Street	2nd Tuesday in month	4/-	W. E. Aikin, 24, Prospect Road, Bangor, Co. Down
Belfast Y.M.C.A. Camera Club	Wellington Place	2nd Wednesday each month	Men, 5/- Ladies, 4/- Youths, 2/- 7/6 Y.M.C.A. members and Ladies, 5/- 2/6 Entrance fee, 1/- 3/6 (School)	W. J. Rankin, Jr., M.P.S.I., 11, Waring Street, Belfast
Birkenhead Photographic Association	Y.M.C.A., Grange Road	Wednesday	Students only) Gents, 4/- Ladies, 2/6 £1 1s.	J. P. Hanvey, Y.M.C.A., Wellington Place, Belfast
Birmingham Field Naturalists' Club	No. 3 Room, People's Hall, Hurst Street	Tuesday	7/6	H. C. Allen, 36-38, Grange Road West, Birkenhead
Birmingham Municipal Technical School Photographic Society	Technical School, Suffolk Street ..	Monday		H. Thompson, 60, Castleford Road, Sparkhill Birmingham
The Birmingham Photographic Art Club	99, John Bright Street	Friday		J. F. Ward, 7, Ivor Road, Sparkhill, Birmingham
Birmingham Photographic Society	Birmingham Medical Institute, Edmund Street	Tuesday		W. F. Carter, 71, Murdock Road, Handsworth, Birmingham
Birstall Photographic Society	Two Arts Club, Nelson Street	Alternate Thursdays	7/6	Philip Docker, Birmingham Medical Institute, Edmund Street, Birmingham
Bishop Auckland Photographic Society	11, Silver Street	1st and 3rd Monday in month	10/6 Country members, Ladies, & Youths, 5/- 7/6	William Blakeley, Chemist, Birstall, near Leeds
Blackburn and District Camera Club	29, Church Street, Blackburn	Tuesday	7/6	J. R. Leng, 39, High Bondgate, Bishop Auckland
Blackpool and Fylde Photographic Society	Liberal Club, Victoria Street, Blackpool	Friday	7/6 Juniors and Ladies, 5/- 3/6	H. Cotton, 51, Queen's Road, Blackburn
Blairgowrie and District Photographic Association	Croft Lane, Blairgowrie	3rd Tuesday in month		C. H. France, 8, Finchley Road, Blackpool
Blaydon and District Camera Club	Not fixed	1st and 3rd Thursdays in month	2/6	D. S. MacLennan, Marchmont, Blairgowrie
Bootle Amateur Photographic Society	The Library, Oriel Road	Wednesday	7/6	W. A. Bagnall, The Groves, Winlaton-on-Tyne
Bolton Camera Club	Bradford Buildings, Mawdesley Street	Alternate Thursdays and Sats.	7/6 Ladies, 5/-	J. S. Peters, 108, Downing Road, Bootle
				Arthur S. Hopkins, Howell Croft Mills, Bolton

Name of Society.	Address of Club Room or Headquarters.	Club Night.	Annual Subscription.	Name and Address of Secretary.
Borough Polytechnic	103, Borough Road, London, S.E.	Wednesday	5/-	P. Carden, 103, Borough Road, London, S.E.
Bournemouth Camera Club	Dene House, Poole Hill, Bournemouth	Tuesday	10/-	P. C. Burroughs, 88, Old Christchurch Road, Bournemouth
Bournville Camera Club	Staff Club, Bournville Lane	Alternate Thursdays	Restricted to Bournville Employees	G. F. Charlton, 341, Mary Vale Road, Bournville Miss M. Gallimore, 155, Pershore Road, King's Norton
Bradford Photographic Society ..	Mechanics' Institute, Bridge Street	Monday	—	W. Bartle, 48, Newport Road, Bradford
Brechin Photographic Association	Mechanics' Institute, Brechin	3rd Thurs. in month	4/-	Gen. A. Ross, Northfield Cottage, Brechin
Brighouse Photographic Society	Town Hall (Hall Street entrance) ..	Thursday	5/-	H. P. Metcalfe, 70, Marion Street, Brighouse
Bristol and West of England Amateur Photographic Association	20, Berkeley Square, Bristol	2nd and 4th Friday in month	Youths, 2/6 10/- Entrance fee, 16/- 2/-	E. J. L. Gardiner, 10, Leigh Road, Clifton, Bristol
Bristol Aeroplane Camera Club	Works Studio, Bristol Aeroplane Co., Ltd., Pitton, Bristol	Not fixed	Juniors, 1/6	F. Broad, 65, Arley Hill, Redland, Bristol
Bristol Photographic Club	Stuckey's, Wile Street	Alternate Wednesdays	7/6	William F. Kuner, 62, Arley Hill, Bristol
British and Colonial Camera Club	Staff Mess, B. & C. Aeroplane Co., Ltd., Filton, Bristol	Not fixed	2/6	V. Broad, B. & C. Aeroplane Co., Ltd., Filton, Bristol
British Cellulose and Chemical Manufacturing Co., Ltd., Chemists' Club (Photographic and Rambling Section)	H.C. and C.M.C. Co.'s Chemists' Club, Spondon	3rd Thursday in each month	Juniors, 1/6 5/- Ladies, 3/6	J. E. Jones, c/o British Cellulose Co., Ltd., Spondon, near Derby
Burnley Mechanics' Institution Camera Club	Mechanics' Institution	Alternate Thursdays	11/- (including membership of Institute)	Bernard Carter, 55, Brockenhurst Street, Burnley, Lancs.
Bury St. Edmunds Camera Club	Y.M.C.A. Buildings, Churchgate Street	1st Tuesday in month	5/-	A. E. Wiggin, Somme Cottage, Gt. Barton, Bury St. Edmunds
Bury Y.M.C.A. Photographic Society	Stanley Street	Every Friday	7/6 1. Ladies, 6/- Institute members, 2/- Social members, 1/6	A. Benson Ray, D.B.O.A., 8, Agur Street, Bury, Lancs.
Buxton Photographic Society	Collinsons' Café, Spring Gardens	Alternate Thursdays	5/-	Alfred Wilks, Craigside, Burbage, Buxton
Camborne School of Mines Photographic Society	School of Mines	Monthly	5/-	J. Osenton, 15, William Street, Camborne, Cornwall
Cambridge and District Photographic Club	Ram Yard, Cambridge	Alternate Tuesdays	6/- and 10/-	W. Farren, 76, Regent Street, Cambridge
Cambuslang Camera Club	Mornston Street	Alternate Tues. and Thursdays	5/-	Cavin Ferguson, 128, Main Street, Cambuslang
Cameras Club	17, John Street, Adelphi, London, W.C.2	fortnightly Thursday (open daily)	Entrance fee, 5/- £1 1s. £2 2s. £3 3s.	C. S. Laurence, Camera Club, 17, John Street, Adelphi, London, W.C.2
Camp Hill Old Edwardians	King Edward School, Camp Hill, Birmingham	Monday	Membership restricted	R. H. Williams, King Edward School, Camp Hill, Birmingham
Canterbury Camera Club	Grywood's Rooms, High Street...	Monday	2/6 Entrance fee, 1/-	Ernest A. Short, Black Prince's Chantry, Canterbury
Cardiff Camera Club	Y.M.C.A., Queen Street	Thursday	12/6	H. Matthews, 7, Vishwell Road, Canton, Cardiff
Cardiff Naturalists' Society (Photographic Section)	5, High Street	2nd and 4th Tuesday	5/-	E. C. W. Owen, Overleigh, Radyr, Glam.
Carnoustie Y.M.C.A. Camera Club	Inglewood	Not fixed	5/- Association members, 2/6	The Secretary, Y.M.C.A. Camera Club, Inglewood, Carnoustie
Castleford Y.M.C.A. Photographic Society	Y.M.C.A., Carlton Street	Friday	10/- Youths, 7/6	H. Akeroyd, "Express" Office, Castleford
Castford Camera Club	Torridon Road, Congregational Church Room	Every Wednesday	6/-	F. Coleman, 24, Ennerdale Road, S.E.13
Catford and Forest Hill Photographic Society	Dartmouth Hall, Forest Hill	1st and 3rd Monday	5/-	W. T. Browne, 73, Silverdale, Sydenham, London, S.E.
Chester Photographic Society ..	South-western Polytechnic Institute, Manresa Road	Monday	5/-	H. Fenton, 78, Grove Avenue, Hanwell, London, W.7
Cheltenham Amateur Photographic Society	1, Imperial Square	Alternate Wednesdays	7/6	A. H. Smithson, Sydenham Lodge, Cranham Road, Cheltenham
Cheltenham College Photographic Society	Physics Lecture Room	Irregular	Membership restricted	R. M. Tavers, M.A., The College, Cheltenham
Chichester Photographic Society	Technical Institute, North Street..	Tuesday	5/-	J. W. Barnes, Clyde House, Chichester
Chorley Photographic Society ..	Studio, Primrose Cottage Gardens	Alternate Thursdays	5/-	J. Rawlinson, 41, Hamilton Road, Chorley
City of London and Cripplegate Photographic Society	Cripplegate Institute	2nd and 4th Mondays	7/6	J. J. Butler, 7, Gresham Street, London, E.C.
Cleveland Camera Club	Lit. and Phil., Corporation Road, Middlesbrough	Monday	Ladies and Juniors, 5/-	C. B. McCusker, 20, Samuel Street, Newtown, Stockton-on-Tees
Coatbridge Photographic Association	Carnegie Library	2nd and 4th Thursday	5/-	W. McAnush, 3, Albany Street, Blairhill, Coatbridge

Name of Society.	Address of Club Room or Headquarters.	Club Night.	Annual Subscription.	Name and Address of Secretary.
Colne Camera Club	Vivary Buildings, Spring Lane ...	Friday	7/6	Jos. Hy. Kay, 107, Langroyd Road, Colne
Coventry Photographic Club	Manchester Unity Buildings, 7, Little Park Street	Wednesday	10/6 Ladies, 7/6. Juniors and residents outside Coventry, 5/- 4/-	S. T. Shipway, 32, Croft Road, Coventry
Cowlairs Co-operative Camera Club	264, Springburn Road	Friday	5/- 4/-	James Forsyth, 6, Midton Street, Springburn, Glasgow
Craven Naturalists' and Scientific Association (Photographic Section)	Science and Art Schools, Skipton .	Friday	5/-	T. Thirkell, 136, Keighley Road, Skipton, Yorks.
Crompton Camera Club	Collinge Street, Shaw	Every evening (except Sunday)	10/6 Entrance fee, £1 1s. 10/6	Urban Sellers, 16, Ashworth Street, Shaw, Lancs.
Croydon Camera Club	Phoenix House, 128a, George Street	Wednesday	3rd Wednesday	J. M. Sellors, "Hill Rise," 50, Russell Hill, Purley
Culcheth Camera Club	Culcheth School	—	1/- Entrance fee, 2/6	A. Lindley, 20, Derbyshire Road, Clayton Bridge, Manchester
Cwmaman Amateur Photographic Society	Cwmaman Workmen's Institute ..	—	—	H. D. Hill, 11, Railway Row, Cwmaman, near Aberdare
Daimler Photographic Society ..	7, Little Park Street, Coventry ...	Every evening	12/- Membership restricted to employees 2/6	W. S. Dixon, Daimler Works, Coventry
Dartford Photographic Society ..	21, High Street, Dartford	Alternate Tuesdays	2/6	W. H. Banyard, South Lodge, Stone Park, Greenhithe, Kent
Darwen Photographic Association	Arch Street	Thursday	5/-	R. J. Evans, 15, Bright Street, Darwen
Dennistoun Amateur Photographic Association	27, Hillfoot Street, Dennistoun, Glasgow	Wednesday	Gents, 10/6. Ladies, 6/-. Entrance fee,	John Macdonald, 27, Aterfield Street, Dennistoun, Glasgow
Devonport Camera Club	Technical Schools	Not fixed	2/6 5/-	W. H. Mayne, 8, Clarendon Terrace, North Road, Plymouth
Dewsbury Photographic Society	Central Liberal Club Buildings, Bond Street	Monday	5/-	Albert Lyles, Birkdale Road, Dewsbury
Doncaster Camera Club	New Science Room, Guildhall	Alternate Tuesdays	3/6 Ladies and Juniors, 2/6	J. Tremayne Blackshaw, 38, Hall Gate, Doncaster
Dover Institute Photographic Society	The Dover Institute	2nd Thursday in month	5/-	Chas. C. Marsh, 7, High Street, Dover
Dublin Camera Club	Not fixed	Alternate Wednesdays	5/-	G. J. Singleton, 4, Ormond Road, Rathmines, Dublin
Dukinfield Photographic Society	Co-operative Hall, Astley Street ..	Wednesday	5/-	J. W. Carey Titterington, 2, Grenville Street, Dukinfield
Dundee and East of Scotland Photographic Association	Y.M.C.A. Buildings	Thursday	10/-	James Slater, Rosemount, Camphill Road, Broughty Ferry
Durham City Camera Club	Not fixed	Wednesday	5/-	Wm. A. Bramwell, 24, Elvet Bridge, Durham
Ealing Photographic Society	Town Hall	One Wednesday in month	10/6	Pro tem.: J. Vacy Lyle, 26, West Lodge Avenue, Acton, London, W.3
Eastbourne Municipal Secondary School Photographic Society	Eversleigh Court, St. Anne's Road, Eastbourne	Last Thursday	—	J. Walker, 4, Mayfield Place, Eastbourne
Eastbourne Natural History, Photographic and Literary Society (Photographic Section)	Technical Institute	4th Thursday in month	5/-	Frank Nelson, Holme Cottage, Victoria Road, Polegate, Sussex
East-Sussex Arte Club		Friday	10/6	Miss Ridpath, 7, Cornwallis Gardens, Hastings
Edinburgh Photographic Club ..	38, Castle Street	2nd Thursday in month	2/6	T. Barclay, 26, Blackford Avenue, Edinburgh
Edinburgh Photographic Society	38, Castle Street	1st and 3rd Wednesday in month	15/- Ladies, 10/-, & country members, 5/-	G. Massie, 10, Hart Street, Edinburgh
Elliott Camera and Art Club	Century Works, Lewisham, S.E. .	Irregular	Not stated	George W. Bromwich, 4, Wallerand Road, Lewisham, S.E.13
Erdington Photographic	Church House	Monday	6/- Entrance fee,	Alex. P. Campbell, 21, Oakfield Road, Erdington, Birmingham
Ericsson Camera Club	Telephone Works, Beeston, Notts.	Thursdays, 7.45 p.m.	1/6 3/-	John A. Morey, 14, Woolmer Road, Nottingham
Everton and District Photographic Society	2, Breck Road, Everton	Thursday, 6 p.m.	10/-	J. F. Russell, 127, Strand Road, Bootle
Exeter Camera Club	Barnfield House	Tuesday	7/3	W. Brinsby, 68, Brookdale Road, Liverpool
Fakenham Literary, Field, and Camera Club	Council Schools	Alternate Tuesdays	5/-	Frederick G. Tutton, 9, Union Road, Pennsylvania, Exeter
Faversham Institute Photographic Society	Faversham Institute	3rd Tuesday in month	7/- Institute members, 5/-	J. C. Holton, Fakenham
Federations	(See Separate List.)			W. H. Everden, West Street, Faversham
Finsbury Technical College Chemical and Photographic Society	Finsbury Technical College (Room 22), Leonard Street, E.C.	Thursday	2/6	L. R. Mernagh, 6, Grosvenor Road, Highbury London, W.5 -

Name of Society.	Address of Club Room or Headquarters.	Club Night.	Annual Subscription.	Name and Address of Secretary.
Garswood Hall Collieries Institute Camera Club G.E.R. Mechanics' Institute Photographic Society	Wigan Road, Ashton-in-Makerfield G.E.R. Mechanics' Institute, Store Street, Stratford, E.	Wednesday First Wednesday in month	2/6 Institute members and G.E.R. employees, 4/-. Non-members, 8/- 10/6 Entrance fee, 10/6 10/-	Horace Berry, 383, Old Road, Ashton-in-Makerfield, Lancs. Geo. F. Gotts, 112, Chandos Road, New Town, Stratford, London, E.15
Glasgow and West of Scotland Amateur Photographic Association	180, West Regent Street, Glasgow	Monday		Gilbert S. McVean, C.A., 194, West Regent Street, Glasgow
Glasgow Eastern Photographic Association	12a, Landseer Street, Bridgeton Cross	Thursday		Alex. B. Crawford, 3, Muslin Street, Glasgow, E.
Goole Y.M.C.A. Photographic Club	Y.M.C.A. Headquarters, North St., Goole	Friday in each week Alternate Wednesdays	Open to members Y.M.C.A. 12/- Entrance fee, 2/6	H. Newton, 52, Alexandra Street, Goole. G. M. Copeland, 76, Marshfield Road, Goole W. Thomas Richards, Belmont Bryntig, Gorseinon
Gorseinon and District Amateur Photographic Society	The Institute, Gorseinon			A. G. Jones, 44, Eastbourne Terrace, Paddington, London, W.
Great Western Railway Literary Society (Photographic Section)	44, Eastbourne Terrace, Paddington, London, W.	Not fixed	2/6	
Greenock Camera Club	Killblain Street	Thursday	7/6	Jas. L. Cowan, 36, South Street, Greenock
Guernsey Photographic Society	Guille-Allée Library	Winter: 1st Monday in month; Summer: 1st Thursday irregular	2/6	Miss Mabel A. Randell, Grove End, Doyle Road, Guernsey
Guy's Nurses' Photographic Society	Nurses' Home, Guy's Hospital, London, S.E.		None	
Hackney Photographic Society..	Board Room, Hackney Baths	Tuesday	7/6	Miss M. Smith, Matron's Office, Guy's Hospital, London, S.E.1
Halifax and District Y.M.C.A. (Photographic Section)	Clare Hall, Halifax	Irregular	10/- Entrance fee, 2/6	Walter Selfe, 24, Pembury Road, Clapton, London, E.5 Reginald Winks, Clare Hall, Halifax
Halifax Scientific Society (Photographic Section)	Hanover School, Hopwood Lane ..	Wednesday	5/-	P. S. Colledge, 27, Glen Terrace, Clover Hill, Halifax
Halliford Photographic Club	Dartford Ironworks	Irregular	—	E. Roberts, c/o Messrs. J. and E. Hall, Ltd., Dartford Ironworks, Kent
Hallside Camera Club	Victoria Hall	Friday	2/6 Entrance fee, 2/6	William Boyd, 58, Hallside, near Glasgow
Hamilton Natural History and Photographic Society	Public Library, Carlisle Street ..	Tuesday	5/-	
Hammersmith Hampshire House Photographic Society	Hampshire House, Hog Lane, off King Street	Thursday	7/6	James P. Smellie, "Braefindon," Allanshaw Street, Hamilton
Hampstead Photographic Society	Stanfield House, Prince Arthur Road	Not fixed	Ladies, 5/-	J. J. W. Carruthers, 18, Greenhill Road, Harrow
Haworth Photographic Society	Not fixed	Thursday	5/-	H. B. Curwen, 1, Cannon Place, Hampstead, London, N.W.3
Heanley Photographic Society (Y.M.C.A.)	Templeman's Shelton Studio, Stoke Road, Hanley (Endon Section) Parish Room, Endon	Tuesday	2/6	A. E. Teague, 67, Whitehall Road, Handsworth, Birmingham
Hartlepools Photographic Society	Technical College, West Hartlepool	Thursday or Friday	5/-	Geo. T. Boulton, Hallwater Villas, Eudon, Stoke-on-Trent
Haslemere and District Camera Club	Educational Museum, Haslemere ..	Irregular	2/6	
Huddersfield Literary and Scientific Society (Photographic Section)	Secondary School	2nd Sat. in month	5/-	Thomas Petty, 126, Colwyn Road, West Hartlepool
Harwich Mechanics' Institute ..	Studio, Mechanics' Institute	Wednesday	2/- Members of the Institute only	B. W. Swanton, Educational Museum, Haslemere, Surrey
Hove and Brighton Camera Club	Not fixed	Irregular	2/6	Edward B. Gibson, Croft Terrace, Hebden Bridge
Hucknall and District Photographic Society	Y.M.C.A., High Street	Tuesday	5/- Hon. members, 10/6	
Huddersfield Naturalist and Photographic Society	Technical College	Alternate Thursdays	7/6	A. T. Dawson, Field House, Crosland Moor, Huddersfield
Mall Photographic Society	Grey Street, off Park Street	Thursday (enlarging night, Tues.)	5/-	Cyril W. Rodmell, The Cliff, Little Weighton, E. Yorks. Anthony Wright, 73, Lairgate, Beverley, E. Yorks.
Hygeia Camera Club	The Luncheon Club, Wellington House, Buckingham Gate, London, S.W.1	Monday, 7 p.m.	5/-	H. Jarman, 4, Lynwood Road, Upper Tooting, London, S.W.17
Ilford Photographic Society	Cecil Hall, Park Avenue, Cranbrook Road	Wednesday	7/6	R. H. Lawton, 311, Thorold Road, Ilford, Essex
Ilkeston Arts Club	Free Library	Irregular	Ladies, 5/- 2/6	John Cox, Free Library, Ilkeston
Ipswich Scientific Society	The Museum	1st Wed. in month	5/-	Harry De Beer, 98, London Road, Ipswich
Keighley and District Photographic Association	Mechanics' Institute (pro tem.)	Thursday	10/6 Provisional Lady assoc., 2/6	S. R. Brook, 48, Cark Road, Keighley
Keith Field Club (Photographic)	Institute Buildings	Monday	5/-	John Pirie, 63, Moss Street, Keith

Name of Society.	Address of Club Room or Headquarters.	Club Night.	Annual Subscription.	Name and Address of Secretary.
Kendal Photographic Society	Public Library	Alternate Tuesdays	4/-	C. S. Webb, Aikrigg Villas, Kendal
Kennaway Photographic Society	C.M. House, 16, Salisbury Square, London, E.C.4	Irregular	Membership restricted to staff 10/-	W. R. C. Cooke, 16, Salisbury Square, London, E.C.4
Kidderminster and District Photographic Society	Kingsley Hall, Vicar Street, Kidderminster	Monday		P. G. Hopcroft, New Street, Stourport, Worcestershire
King's College Photographic Society	King's College, Strand, London, W.C.	Wednesday	Membership restricted to the College	G. B. Sambridge, Photographic Society, King's College, Strand, London, W.C.
Kinning Park Co-operative Society Camera Club	Co-operative Hall, 18, Coburg Street, Glasgow	Every alternate Thursday	4/-	William Maxwell, 4, Baird Street, Govan
Kirkcaldy Photographic Society	Pet Marjory's House, 130, High Street	Wednesday	Ladies and Juniors, 2/6 7/6	Andrew Murdoch, 22, Sang Road, Kirkcaldy
Kirkintilloch Amateur Photographic Association	Crossgate, Kirkintilloch	1st Tuesday in month	5/-	Geo. Jarvie, 112, Cowgate, Kirkintilloch
Larkhall Camera Club	Crossgates	Alternate Fridays	8/-	Robert Rodger, 52, London Street, Larkhall N.B.
Leeds Camera Club	Leeds Institute, Cookridge Street	Monday	Entrance fee, 5/- 7/6	H. Moxon, 79, Cardigan Lane, Leeds
Leeds Photographic Society	Leeds Institute, Cookridge Street	Tuesday	Ladies, 4/- 7/6	Arnold M. Bennett, 12, Brandon Grove, Newton Park, Leeds
Leek Photographic Society	Alexandra Club, Market Place	Monday and Thursday	Ladies, 5/- Juniors, 3/6 5/-	Frank White, Spring Gardens, Leek
Leicester and Leicestershire Photographic Society	Working Men's College, Co-operative Buildings, Union Street	Wednesday	7/6 City members, Ladies and county members, 5/- 2/6	Hy. C. Cross, 80, Harrow Road, Leicester
Leicester Literary and Philosophical Society (Photographic Section)	Council Room, City Museum and Art Gallery	Tuesday		J. W. Young, 86, Melbourne Road, Leicester
Leigh Photographic Society	Market Buildings, Market Place ...	2nd Thurs. in month	2/6	W. Rose Moore, 128, Hope Street, Leigh, Lancs.
Leith Amateur Photographic Association	6, Charlotte Street	Last Tues. in month	5/-	W. Seater, 20, Restalrig Terrace, Leith
Lewes Scientific and Literary Society (Photographic Section)	Town Hall	4th Tuesday in month	3/6	E. J. Bedford, 11, St. John's Terrace, Lewes
Liberal Border City Camera Club	Liberal Club, Lowther Street, Carlisle	Alternate Wednesdays	1/-	Geo. Hy. Hill, 37, Thornton Road, Stannix, Carlisle
Liverpool Amateur Photographic Association	9, Eberle Street	Thursday (Club rooms open daily)	£2 2s. Lady Associates and Juniors, £1 1s. Juniors under 21, 10/- 1/-	Geoffrey E. Peachey, 9, Eberle Street, Liverpool
Liverpool Central Y.M.C.A. Camera Club	Y.M.C.A., Mount Pleasant	Irregular	Addition to Y.M.C.A. subscription 5/- (Restricted to L.C.C. officials only)	J. Graham, 26, Alfred Road, Birkenhead
London County Council Camera Club	County Hall	1st and 3rd Monday in month	5/- under 18, 2/6	Wallace L. Jenkins, 9, Spring Gardens, Charing Cross, London, S.W.1
Londonderry Camera Club	12, Strand Road (temporary) ...	Irregular	7/6	R. W. Saville, 61, Beechwood Avenue, Londonderry
London Salon of Photography, The	Royal Society of Painters in Water Colours, 5a, Pall Mall East, S.W.	—	—	F. J. Mortimer, 5a, Pall Mall East, London, S.W.
Loughborough Photographic Society	Not fixed	Alternate Tuesdays	3/6 under 18, 2/6	J. E. Underwood, 7, Middleton Road, Loughborough
Maidstone and District Photographic Society	Church Institute, Maidstone	Tuesday	—	H. E. Libby, The Gables, Loose, Maidstone
Malvern Camera Club	Doggerbank House, Malvern	Irregular	7/6	P. A. Thomas, Graham Lca, Malvern
Manchester Amateur Photographic Society	5, Carr Street, Blackfriars Street, Manchester	Tuesday	7/6 Entrance fee, 2/6 7/6	John Chapman, 99, Cyprus Street, Stretford, Manchester
Manchester Photographic Society	Exeter Restaurant, 135, Deansgate	2nd Monday in month	2/6 per annum minimum	Stewart G. Ogden, Devonia, 60, Park Road, Stretford, Manchester
Manchester Social Photographic Society	Manchester Social Club, Lower Mosley Street	1st Wednesday in month	Membership only open to members of the Manchester Social Club 2/6 to Y.M.C.A. members only	Jas. Merrick, B.Sc., L.C.P., Manchester Social Club, Lower Mosley Street, Manchester
Manchester Y.M.C.A. Photographic Club	Y.M.C.A., Peter Street	1st Monday	5/-	A. G. Hoyland, 167, North Road, Clayton, Manchester
Midland Railway Institute Photographic Society	Midland Institute, Derby	Irregular	Membership restricted to Y.M.C.A. members only 5/-	J. W. Tempest, Duffield, Derby
Monklands Photographic Society	Victoria Place, Airdrie	Tuesday Ladies on Wednesday	Entrance fee, for Gents, 5/- Ladies, 2/6	W. B. Hossack, Deveron Bank, Woodburn Avenue, Airdrie

Name of Society.	Address of Club Room or Headquarters.	Club Night.	Annual Subscription.	Name and Address of Secretary.
Morley Photographic Society....	75, South Queen Street	Thursday	5/- and extras. Ladies and Juniors, 2/6 Not stated	Sam Shipstone, Victoria Road, Morley, near Leeds
Morpeth Y.M.C.A. Camera Club	Y.M.C.A.	Monday		James Whittle, 30, Bridge Street, Morpeth
Motherwell Y.M.J. Camera Club	Y.M.C.A., Brandon Street	Alternate Mondays and every Wednesday	5/- Institute members, 2/6	S. Thompson, 68a, Gilmour Crescent, Calder Street, Motherwell
Muswell Hill Photographic Society	Muswell Hill Wesleyan Church Hall	Alternate Tuesdays	5/-	W. Horace Partridge, Sunny Bank, 14, Cranley Gardens, Muswell Hill, London, N.10
Nelson Camera Club	Forrest Street	Tuesday	9/-	B. Barrett, 145, Chapel House Road, Nelson
Nelson Photographic Society	Victoria Hall, Scotland Road ...	Tuesday	10/-	W. Watson, "Ethandune," Spring Bank, Nelson
Newcastle (Staffs.) Camera Club	The Studio, London Road	Saturday	5/-	A. C. Fisher, 18, Barracks Road, Newcastle, Staffs.
Newport and Monmouthshire Camera Club	84, High Street, Newport	Monday, 6 p.m.	12/6	J. F. Smith, 1, Westville Road, Newport, Mon.
Northampton Camera Club	40, St. Giles Street	Every Wednesday	Ladies, 7/6 10/- Juniors, 5/- Entrance, 1/- 3/6	G. H. Lucas, 30, Victoria Road, Northampton
Northants Natural History Society (Photographic Section)	63, Abington Street, Northampton	Irregular	5/- Entrance fee, 1/- 10/6	J. Dickens, Junr., Abington Street, Northampton
North Middlesex Photographic Society	Mount View Congregational Church, Granville Road, Stroud Green, London, N.	Thursday	15/-	E. C. Ridge, 88, Ambler Road, Finsbury Park, London, N.4
North West Postal Photographic Society	N.W. District Post Office	Monthly	5/-	P. G. Cliff, 108, Willifield Way, Golders Green, London, N.W.
North Wilts Field and Camera Club	Technical Institution, Swindon ...	1st and 3rd Tuesday in month	3/6	W. A. Blakeley, 22, Faringdon Street, Swindon
Norwich and District Photographic Society	Castle Museum, Norwich	1st Monday in month	5/- Entrance fee, 1/- 10/6	Richard J. Delf, 41 Park Lane, Norwich
Nottingham and Notts Photographic Society	11, Pelham Street, Nottingham ..	Tuesday	10/6	E. L. Kent, 3, Radcliffe Mount, West Bridgford, Nottingham
Oldham Equitable Photographic Society	Hope Street, Bottom-o'-Moor	Monday	4/-	E. Preston, 85, Brewerton Road, Oldham
Oldham Lyceum Photographic Society	The Lyceum, Union Street	Wednesday	Not stated	Arthur Cummings, The Lyceum, Oldham
Oldham Photographic Society ..	Public Library and Art Gallery ..	Thursday	5/- Entrance fee, 2 6 5/- Residents outside City, 2 6	W. Taylor, 176, Coppice Street, Oldham
Oxford Camera Club	Lecture Room, University Museum	Alternate Mondays	10/-	J. Gilbert Whalin, 36, Hamilton Road, Oxford
Paisley Philosophical Institution (Photographic Section)	28, Oakshaw Street	Friday	8/6	Alex. M. Wilson, 53, Neilston Road, Paisley
Partick Camera Club	15, Hamilton Crescent, Peel Street	Wednesday	Ladies and Juniors, 5/- 2/6	Alex. Caldwell, 54, Carnarvon Street, Glasgow
Peterborough Photographic Society	The Museum, Queen Street	Alternate Mondays	5/- 2/6	P. G. Field, 79, Taverner's Road, Peterborough
Photographic Convention of the United Kingdom, The	Royal College of Science Dublin	—	5/-	P. J. Mortimer, 20, Tudor Street, London, E.C.4
Photographic Society of Ireland	(See Separate List.)	Alternate Thursdays	£1 1s.	J. Stuttard, "Croxeth," Sutton, Co. Dublin
Photographic Federations				
Photomicrographic Society	King's College, Strand, London, W.C.	2nd and 4th Wednesday in month	10/-	J. G. Bradbury, 1, Hogarth Hill, Finchley Road, Hendon, London, N.W.4
Plymouth Institution (Photographic Section)	The Athenaeum, George Street ..	1st and 3rd Mondays	5/- Institution, £1 1s.	J. J. Beckerlegge, 96, Mount Gold Road, Plymouth
Polytechnic Photographic Society	14, Langham Place, London, W.1 ..	Monday, Wednesday, Friday	2/6	Stanley Shand, 309, Regent Street, London, W.1
Portsmouth Camera Club	32, Elm Grove, Southsea	Tuesday, 8 p.m.	10/6	C. C. Davies, 25, Stubbington Avenue, North End, Portsmouth
Postal Camera Clubs	(See Separate List.)		Entry fee, 2/6	
Present Photographic Society	B.I. and H.C. Dining Rooms, Warminster Road	Alternate Thursdays	4/-	Thomas Blundell, "Houplines," Old Lane, Eccleston Park
Preston Camera Club	Stanley Chambers, Lancaster Road	Monday and Thursday	7/6	W. Cowperthwaite, 17, Broadgate, Preston
Preston Scientific Society (Photographic Section)	119a, Fishergate	Tuesday	5/-	E. S. Maynard, 29, Fishergate Hill, Preston
Prudhoe and District Camera Club	United Methodist Schoolroom, Prudhoe	Alternate Fridays	8/8	J. W. Proud, 7, Leaburn Terrace, Prudhoe-on-Tyne
Quarry Bank Amateur Photographic Society Record and Survey Societies ..	Cox's Drug Store, Upper High Street	Thursday	Entrance fee, 1/- 8/-	E. Percy Whitehouse, Brick-kiln Street, Quarry Bank, near Brierley Hill, Staffs.
	(See Separate List.)			

Name of Society.	Address of Club Room or Headquarters.	Club Night.	Annual Subscription.	Name and Address of Secretary.
Reflex Photographic Society	Technical Staff Mess, Royal Aircraft Establishment, S. Farnborough	Irregular	Restricted to staff 3/6	E. Lynam, "Delves," Farnborough Road, S. Farnborough, Hants
Reynolle and Co., Ltd., Employees' Camera Club		Alternate Tuesdays		Sylvain Hourlay, 6, Victoria Road East, Hebburn-on-Tyne
Richmond Camera Club	The Assembly Rooms, Castle Hotel	Thursday	10/6	J. H. Brierley, Town Hall, Richmond, Surrey
Rochdale Amateur Photographic Society	244a, Yorkshire Street	Wednesday	6/- Entrance fee, 2/-	Charles Platt, 7, Travis Street, New Hey, near Rochdale
Rodley and District Photographic Society	Town Street, Rodley	Thursday	7/-	H. Crossley, Rodley, near Leeds
Rotherham Photographic Society	Wilfred Street	1st and 3rd Tuesday in month	7/6	C. Rehinson, 26, Broom Grove, Rotherham
Royal Photographic Society of Great Britain	35, Russell Square, London, W.C.1	Tuesday	£2 2s. Entrance fee, £1 1s. 5/-	The Secretary, 35, Russell Square, London, W.C.1
Rugby Photographic Society	Old Physics Lecture Room, Hill-orton Road	Alternate Thursdays		F. A. Haigh, 17, Cromwell Road, Rugby
St. George Co-operative Society Camera Club	40, Gladstone Street, Glasgow ...	Alternate Mondays	Ladies, 2/- Gents, 2/6	R. E. Cook, 398, St. Vincent Street, Glasgow
St. Helens Camera Club	Y.M.C.A., North Road	Wednesday	5/-	J. Hesford, Hard Lane, St. Helens
St. Rollex Co-operative Amateur Camera Club	38, Weaver Street, Townhead, Glasgow	Friday	5/-	W. S. McKechnie, 95, Couper Street, Townhead Glasgow
Scarborough and District Photographic Society	Philosophical Society's Lecture Room, The Museum	2nd Tuesday in month	12/6, inclusive of Portfolio 5/- and 2/6	E. Pearson, 2, York Place, Scarborough
Seaham and District Photographic Society	Not Fixed	Alternate Wednesdays		A. Green, Post Office, Seaham Harbour, Co. Durham
Selby Scientific Society	Museum Hall	Irregular	2/6	J. P. Musham, 48, Brook Street, Selby
Slade Lane Baptist Camera Club		Thursday	10/6	J. Haslam, 6, Hyde Grove, Chorlton-on-Medlock, Manchester
Sheffield and Hallamshire Photographic Society	Wentworth Cafè, Pinstone Street..	usually 2nd and 4th Wednesday in month	4/-	Ernest Tinker, 159, Rock Street, Sheffield
Sheffield Friends' Photographic Society	Friends' School, Hartshead	2nd Wednesday in month	1/-	Richard C. Ritson, 62, Clun Road, Sheffield
Sheffield Photographic Society ..	Builders' Exchange, Cross Burgess Street	1st and 3rd Tuesday in month	10/6	James R. Wigfull, 14, Parade Chambers, Sheffield
Shuttleston Co-op. Camera Club	972, Shuttleston Road	Monday	Ladies and Youths, 5/- 3/-	Hugh Monk, 1, Rockdove Gardens, Tollcross, Glasgow
Small Heath Photographic Society	Council Schools, Somerville Road ..	Alternate Thursdays	Ladies and Juniors, 2/- 5/-	H. Smith, 1, Miller Street, Aston Road, Birmingham
Society of Colour Photographers	Not definitely fixed—occasionally at R.P.S.	Irregular	5/-	Arthur E. Morton, 97, Chesterfield Gardens, Harringay, London, N.4
Southampton Camera Club	93, Above Bar	Monday	7/6	C. M. Cooper, 74, London Road, and G. Chalk, 29, London Road, Southampton
Southend-on-Sea Photographic Society	High School for Boys	Not fixed	5/-	G. F. Crowley, 36, Shakespeare Drive, Southend-on-Sea
South Essex Camera Club	The Institute, Presbyterian Church, East Avenue, East Ham, London, E.6	Wednesday	10/6	Robert H. Bullen, 109, Lathom Road, East Ham London, E.6
South Glasgow Camera Club	43, Bankhall Street, Govanhill, Glasgow	Tuesday	10/- Ladies, 7/6 Entrance fee, 2/6	Alex. M. Kerr, 299, Allison Street, Glasgow
Southport Photographic Society	9, Corporation Street	Monday	7/6 Ladies and Youths, 5/- Postal, 2/6	John T. Rigby, 13, Hoghton Street, Southport
South Shields Photographic Society	16, King Street	Tuesday	7/6	Harrison Burgess, 6, Bright Street, South Shields
South London Photographic Society	The Central Library, Peckham Road, S.E.	Monday	5/- Entrance fee, 2/6	W. H. Howard, 5, New Court, Lincoln's Inn, London, W.C.2
South Suburban Photographic Society	Plough Hall, High Street, Lewisham, S.E.	Wednesday	5/-	Ernest W. Brooks, 4, Ferndale Road, Clapham, London, S.W.4
Spen Valley Literary and Scientific Society	Field Head Museum, Liversedge ..	2nd and 4th Thursdays and Saturdays in month	5/- Juniors, 2/6	H. D. Fretwell, 10, The Grove, Greenwich, London, S.E.10
Springvale Amateur Photographic Society	Staff Canteen (Sir Alfred Hickman, Ltd.), Bilston, Staffs.	Monday	5/- Entrance fee, 2/6	Roy Beaumont, Knowl, Mirfield
Stalybridge Photographic and Scientific Society	Astley Cheadle Public Library ..	Tuesday at 7.30 p.m.	5/- Juniors and Associates, 2/6 Entrance fee, 1/-	William H. Willis, Ivydene, Lower Villier, Street, Wolverhampton
Stane Camera Club	Members of S.C.C. Evening Class in Photography			William Harwood, 9, Hawke Street, Stalybridge

Name of Society.	Address of Club Room or Headquarters.	Club Night.	Annual Subscription.	Name and Address of Secretary.
Stirchley and District Camera Club	Club Rooms, 1,530 High Street, Stirchley	Thursday	12/-	Herbert A. Taylor, 76, Raddle Barn Road, Selly Oak, Birmingham
Stockport Photographic Society	Masonic Hall, Greek Street	2nd and 4th Thursday in month	7/-	Ernest Miller, 7, Jowett Street, South Reddish, Stockport
Stonyhurst Photographic Society	Stonyhurst College, near Blackburn	Sunday	Ladies, 2/6	Rev. J. J. O'Hea, Stonyhurst College, near Blackburn, Lancs.
Streatham Photographic Society	88, Pendle Road, Streatham	Last Thursday in month	4/-	Charles Wills, 88, Pendle Road, Streatham, London, S.W.16
Sunbeam (Moorfield) Camera Club	Lecture Room, Moorfield Works, Wolverhampton	Irregular	5/-	D. M. Critchley, Dovyal, Mount Road Penn, Wolverhampton
Sunderland and District Camera Club	Boilermakers' Hall, Sunniside	Tuesday	2/6	Norman Blakey, 15, Jackson Street, Sunderland
Sunderland Photographic Association	Subscription Library	Alternate Thursdays	5/-	A. E. Cross, Croft Avenue, Sunderland
Survey and Record Societies	(See Separate List.)			
Swadlincote Photographic Society	Free Library, Alexandra Road ...	Alternate Tuesdays	5/-	William Moore, 44, Wood Street, Church, Gresley
"The Times" Camera Club	Printing House Square, London, E.C.	Last Friday in month	12/-	W. Geen, 51, Eland Road, Battersea, London S.W.11
Todmorden Photographic Society	The Studio, Well Lane	Tuesday	Ladies and Youths, 2/6	Enoch Horsfall, Town Hall, Todmorden
"T.O.T." Photographic Society	9, Grosvenor Road, Westminster, S.W.	Not fixed	5/-	F. G. Newport, L.G.O. Company's Coach Factory, North Road, Holloway, London, N.7
Trowbridge Wells Amateur Photographic Association	Dudley Institute, Dudley Road ..	1st Wednesday	10/-	A. G. Batting, 16, Calverley Road, Tunbridge Wells
Tynemouth (Borough of) Photographic Society	Howard Street Presbyterian Hall, North Shields	3rd Thursday in month	Associates and Juniors, 5/-	Jos. R. Johnston, 54, Linskill Terrace, North Shields
Tyneside Photographic Society ..	22, Ellison Place, Newcastle-on-Tyne	Alternate Thursdays	4/-	Geo. Brown, 38, Drummond Terrace, North Shields
Wakefield Photographic Society	Technical Schools	Tuesday	10/-	C. P. Pope, 54, Manor House Road, Newcastle-on-Tyne
Walsall Amateur Photographic Society	Earlston Library, Wallasey	Fortnightly	Juniors, 5/-	G. N. London, 54, Glenthorn Road, Newcastle-on-Tyne
Walsall Photographic Society ..	Temperance Hall	Friday	6/-	F. J. Baloes, Northfield Terrace, Ilford, near Wakesfield
Walthamstow and District Photographic Society	Central Library, Walthamstow, E.	Monday	Ladies, 3/-	R. Bonner, 4, Stanley Avenue, Wallasey
Warrington Photographic Society	The Old Academy, Bridge Street ..	Alternate Tuesdays	15/-	W. T. Comer, Arcade, Walsall
Watford Camera Club	173, High Street	8 p.m.	Ladies, 7/6	W. H. Reece, 8, Summit Road, Walthamstow, London, E.17
Wesley Camera Club	Weoley School, Abbey Street, Accrington	Tuesday at 7.45	5/-	S. Rodgers, 13, Stainforth Road, Walthamstow
West Bromwich Municipal Secondary School Camera Club	The Institute, Lodge Road	Irregular	7/6	W. R. Jackson, Shorncliffe House, Appleton, near Warrington
Westminster City School Camera Club	Westminster City School	Wednesday	Not stated	Lawrence E. Haines, 173, High Street, Watford
West Stanley and District Photographic Society	Ravenscragg, Station Road, West Stanley	Monday	2/-	W. E. Ellis, 56, Countess Street, Accrington, Lancs.
West Surrey Photographic Society	St. Michael's Parish Rooms, Darley Road	Saturday	10/-	R. H. Evans, The Institute, Lodge Road, West Bromwich
Whitley District Camera Club ..	Exchange Buildings, Oxford Street	Alternate Wednesdays	10/-	J. Skinner, 67, Westover Road, Wandsworth Common, London, S.W.18
Whitstable Camera Club	Foresters' Hall	1st and 3rd Thursday	7/6	J. Pearson, Percy, 5, High Wylam Terrace, West Stanley, S.O. Co. Durham
Willesden Photographic Society	Harcalden Public Library, Craven Park Road	2nd and 4th Tuesday	5/-	J. Isaac, 27, Linden Road, Battersea Rise, London, S.W.11
Wimbledon Camera Club	The Technical Institute, Gladstone Road	Monday	7/6	A. J. Rossell, 34, Holly Avenue, Whitley Bay
Wishaw Y.M.C.A. Camera Club	Y.M.C.A. Institute	Thursday	5/-	Robt. H. Goodsall, 10, Oxford Street, Whitstable
Wolverhampton Photographic Society	Black and White Chambers, Darlington Street	Alternate Mondays	Ladies and Youths, 2/6	R. S. Beck, 83, Harley Road, Harlesden, N.W.10
Wolverton (Bucks.) Photographic Society	Science and Art Institute	Fortnightly	10/-	P. J. Gittins, 11, Kingsley Road, Wimbledon, London, S.W.19
Woodford Photographic Society	Memorial Hall, High Road, Woodford	Fortnightly	Seniors, 2/6	William Gray, 243, Lochside, Kirk Road, Wishaw
		1st, 2nd and 3rd Wednesday from October	Juniors, 1/6	
		April	5/-	
		1st and 3rd Thursday	Ladies and Youths, 2/6	Roger F. Lee, 55, Finchfield Road, Wolverhampton
		1st and 3rd Wednesday	Seniors, 2/6	T. S. Eales, 39, Buckingham Street, Wolverton, Bucks
			Juniors, 1/6	F. G. Earler, "Murton," Chelmsford Road, Woodford, E.18
Woolwich Photographic Society	Presbyterian Church Hall, New Road, Woolwich	Alternate Tuesdays	5/-	J. M. Pinches, 149, Plumstead Road, London, S.E.18
Worcestershire Camera Club and Photographic Survey Society	1a, High Street, Worcester		Entrance, 2/6	W. Hodson, 29, Sidbury, Worcester, and E. M. Firth, 3, Field Terrace, Bath Road, Worcester
Worthing Camera Club	11, Liverpool Terrace			E. F. H. Crouch, Brondesbury, Victoria Road, Worthing

Affiliations and Federations of Photographic Societies.

Name of Affiliation or Federation.	Name and Address of Secretary.	Name of Affiliation or Federation.	Name and Address of Secretary.
The Affiliation of Photographic Societies with the Royal Photographic Society of Great Britain	J. McIntosh, 35, Russell Square, London, W.C.1	The Inter-Club Photographic Alliance	Arthur Clayton, 41, Revidge Road, Blackburn
The East Anglian Photographic Federation	R. H. Lawton, 311, Thorold Road, Ilford, Essex	The Lancashire and Cheshire Photographic Union	Henry H. Beetham, 98, Brunswick Street, Nelson, Lancs.
The Federation of the Photographic Societies of Northumberland and Durham	Robt. Chalmers, 17, Fawcett Street, Sunderland	The Midland Counties Photographic Federation	Lewis Lloyd, 67, Church Road, Moseley, Birmingham
The Federation of Photographic Record Societies	W. W. Topley, 104, Park Lane, Croydon	The Scottish Photographic Federation	James W. Mackenzie, 153, Hope Street, Glasgow
The Glasgow and District Photographic Union	F. F. Wood, 11, Milton Road, Wallington	The Wales and Monmouthshire Photographic Federation	T. J. Lewis, 201, Barry Road, Barry
	Robert Halstead, 753, Duke Street, Glasgow	The Yorkshire Photographic Union	Ezra Clough, 10, Farcliffe Road, Bradford

Photographic Record and Survey Societies.

Name of Society.	Annual Subscription.	Name and Address of Secretary.
The Federation of Photographic Record Societies	Associate members, 5/-; Societies, 10/-	W. W. Topley, 104, Park Lane, Croydon
Bristol Photographic Club (Topographical Section)	7/6	F. F. Wood, 11, Milton Road, Wallington
Coventry Photographic Club (Record and Survey Section)	10/6, Ladies 7/6	W. F. Kuuer, 62, Arley Hill, Bristol
Edinburgh Photographic Society (Survey Section)	Juniors and residents outside Coventry, 5/-	W. H. Stokes, A.I.C., 2, Lydgate Road, Coventry
Photographic Survey and Record of Essex (Branch of Essex Field Club)	10/6 Ladies and country members, 5/-	R. Berry, 19, Kilmains Road, Edinburgh
Pictorial Record Society of Exeter	Contributory	V. Taylor, 11, Granville Mansions, London, W.12
Societe Jersiaise	—	H. Tapley-Soper, City Librarian, Exeter
Kent County Photographic Record and Survey	2/6 minimum	E. F. Guiton, Chamber of Commerce, Jersey
Leicester and Leicestershire Photographic Society (Record and Survey Section)	5/-	H. E. Turner, B.A., B.Sc., 3, Carlton Road, Tunbridge Wells
Photographic Survey and Record of Norfolk and Norwich	—	A. E. Baker, St. Elmo, 181, Fosse Road S., Leicester.
Photographic Survey and Record of Northamptonshire (Branch of Northants Natural History Society)	3/6	Geo. A. Stephen, F.L.A., City Librarian, Public Library, Norwich
Nottingham and Notts. Photographic Society (Record and Survey Section)	10/6	J. Dickens, Junr., Abington Street, Northampton
Photographic Survey and Record of Surrey	5/-	E. L. Kent, 3, Radcliffe Mount, West Bridgford, Nottingham
The Photographic Record and Survey of Sussex	2/6	Jarvis Kenrick, 16, Highbury Road, Wimbledon, S.W.19
Warwickshire Photographic Survey	Contributory	Frederick Harrison, M.A., 44, Market Street, Brighton
Worcestershire Photographic Survey Society	7/6	Lewis Lloyd, 67, Church Road, Moseley, Birmingham
Architectural Postal Photographic Society (Record and Survey)	5/-	E. M. Firth, 3, Field Terrace, Bath Road, Worcester
Cardiff Naturalists' Society (Record and Survey)	5/-	Bernard J. Mitchell, 8, Willow Vale, Frome, Somerset
Middlesex Record and Survey (Branch of North Middlesex Photographic Society)	15/-	E. C. W. Owen, Overleigh, Radyn, Glam.
		E. C. Ridge, 88, Ambler Road, Finsbury Park, London, N.4.

Postal Camera Clubs.

Name of Society.	Annual Subscription.	Name and Address of Secretary.
"Albion" Postal Photographic Society	5/- Payable in advance Membership limited to 30 2/6	B. L. Critchley, "St. Hilda's," Waverley Road, Redland, Bristol
Amateur Postal Camera Club	5/- Membership limited to 25 2/-	W. L. G. Bennett, Kemerton Lustleigh, Devon Lantern slide section, (Secretary), John T. Rigby, 13, Hoghton Street, Southport Bernard J. Mitchell, 8, Willow Vale, Frome, Somerset
Architectural Postal Photographic Society (Record and Survey)	—	The Rev. C. F. Lowry Barnwell, Bramshall Vicarage, Uttoxeter Staffs. Halkworth Wheeler, 109a, Sandgate Road, Folkestone
Argoey Postal Photographic Club	2/6	Bertram Cox, 78, Grove Avenue, Hanwell, London, W.7
British Postal Camera Club	3/6	Miss D. Clunieglas-Davies, Millfield, Lampeter, Cardiganshire
Bromeil Pictorial and Research Club	—	Cyril W. Gardner, 35, Moor View Road, Woodseats, Sheffield
Cambrian Postal Camera Club	—	M. A. Inshall, 34, St. Michael's Park, Bristol
Camera Correspondence Club	5/- Entrance fee, 2/6	Patrick J. Doran, 7, Regent Street, Bagenalstown, Co. Carlow
Gloucestershire Postal Photographic Society	2/6	J. Bullard, 8, The Terrace, Merton Road, Southfields, London, S.W.18
Irish Correspondence Club	1/6	Richard Pearce, "Abinger," Egmont Road, Sutton, Surrey
Jainin Photographers' Correspondence Club	6d.	E. J. Bedford, 11, St. John's Terrace, Lewes
Lantern Slide Exchange Club	1/6	G. C. S. Ingram, 58, Amesbury Road, Roath, Cardiff
Nature Photographic Society	Entrance fee, 1/- 5/-	Miss K. Pickersgill-Cunliffe, 2, Carlisle Mansions, Victoria Street, London, S.W.1
Nature Stereoscopic Club	1/6	J. C. Warburg, 21, Pembridge Gardens, London, W.
Photographic Club	Entrance fee, 2/6 3/-	E. A. Ife, 45, Cassio Road, Watford, Herts.
Postal Camera Club	3/6	Mrs. Mary C. Cottam, 8, St. Clements Road, Bournemouth
Postal Savings Book Photographic Society	Nominal	Reginald A. R. Bennett, M.A., F.R.P.S., Micklewood, 331, Cowley Road, Oxford Charles Radcliffe, 8, Winalade Road, Brixton Hill, London, S.W.2
Postal Pictorial Photography Club	3/6	T. H. Yeldham, 16, Boileau Road, Ealing, London, W.5
Postal Photographic Club	Entrance fee, 1/- 2/6	John M. Scott, 48, Eglington Avenue, Belfast
Photographic Circle	7/6	W. Tillot Barlow, The Peaks, Bognor, Sussex
Quarterly Photographic Portfolio	2/6	Editor, A. M. Chaffey, Chard, Somerset. Photographic Editor J. R. Baisbridge, Inglenook, Arklow, Co. Wicklow R. G. V. Dymock, Sion Cottage, Sion Hill, Bath
Rover Postal Camera Club	2/-	J. R. Redfern, 103, Oak Lane, Manningham, Bradford
Stereoscopic Society	3/-	Bernard J. Mitchell, 8, Willow Vale, Frome, Somerset
"Scribbler, The" (an Amateur Magazine)	2/-	Martin J. Harding, Oakdene, Church Stretton
Shropshire Postal Camera Club	2/6	F. H. Langdon-Davies, 8, Mount Pleasant, Cambridge
Subbeam Postal Portfolio Club	2/6	A. T. Mole, 39, Westbere Road, W. Hampstead, London, N.W.2
Somerset Postal Photographic Society	Membership limited to 12 5/- Membership limited to 40 2/6	W. G. Johnson, 43, Bowood Road, Sheffield
Sun and Co. Postal Club	3/-	B. L. Critchley, "St. Hilda's," Waverley Road, Redland, Bristol
Telbet Album Club	3/-	Miss Agnes B. Warburg, 8, Porchester Terrace, London, W.2
United Stereoscopic Society (Postal Club)	Entrance fee, 2/6 5/- contributing members 6/- hon. members	Jasper Atkinson, 33, St. Michael's Road, Headingley, Leeds
Wesley Guild Pen and Camera Postal Club	5/- Payable in advance Membership limited to 30 2/6	
Weesex Postal Camera Club	Entrance fee, 1/- 2/6	
Zodiac Camera Club		
Zoological Photographic Club		

PICTORIAL PHOTOGRAPHY IN CANADA.

By A. L. GOSS (Toronto).



Na territory so vast and sparsely populated as Canada, separated from other countries by the barriers of customs and regulations, it is difficult for photographers to get together, and progress is naturally slower than in the Mother country.

The progress we have made has been largely of individual effort, influenced to some extent by our neighbours in the United States. We have been greatly handicapped in the past five years by the lack of good photographic material, and even at the time of writing, supplies are often quite indifferent in quality, particularly in the case of printing papers.

Progress has been maintained during the last two years by a few of the old guard, including Ernest Hock, A. R. Blackburn, M. O. Hammond, and Chas. Begg, of the Toronto Camera Club, and stimulated by younger men, such as W. G. Hendrick, J. Addison Reid, Alf. Bridgen, Russ M. Collins, and L. J. Geddes; also of the Toronto Camera Club. Mention should also be made of R. J. Mitchell.

Of the professionals, Chas. Aylett, and Ashley and Crippen, of Toronto, do many excellent portraits in their daily work. Many others who have contributed to our Exhibitions are Arthur E. Kellett, Ottawa; Gordon K. Miller, Montreal; W. J. Grant, Hamilton; and Travers Sweatman, of Winnipeg. It is to be regretted that through illness C. A. Coles and A. Kelly, of Toronto, have not been active for two years. Any review of the progress of art in Canada would be incomplete if it did not make mention of the part played by Sidney Carter, of Montreal, who continues to produce the most original conceptions with the very finest photographic technique.

An International Exhibition of photography was arranged last year and this year in conjunction with the Canadian National Exhibition, held at Toronto. Last year a building was shared with the Canadian painters, and this year with an exhibition of etchings. Admission to this building was free to the public, and it is estimated that half-a-million people viewed the show each year. It is a lamentable fact that we have no association in Canada for the promotion of purely pictorial photography, the Toronto Camera Club being the nearest approach to an organization of this kind, and from which the greatest amount of pictorial work emanates.

I believe it will be along the lines adopted by a group of Canadian painters to paint our scenery in a Canadian way, that photographers must progress, and that by a little more concerted effort and study, we will be able to emulate what a group of photographers in California are doing to immortalize their particular advantage of training, and the application of technique as used by the painter, we will produce something worth while and characteristic of our climate and our country.

PICTORIAL PHOTOGRAPHY IN AUSTRALIA

By HAROLD CAZNEAUX (Sydney).



WHILST these lines were being penned for "Photograms of the Year" the battle cruiser "Renown", farewelled with Australian sunshine glinting on turret and gun, has left Sydney Heads on her way back to what the Australian soldier termed "Blighty", with H. R. H. The Prince of Wales on board. The tour of the Australian States has ended, and Australians will confess with unconcealed pride that their hearts have been won by the Prince in no small way. The Tour has ended, but not the remembrance of the happy frank smile of the Prince; nor the "something" that has tightened the subtle bond that has ever bound us with the Mother country, "The Empire".

Thousands of cameras have been busy during the Tour of the Prince, and photography has rewarded us with a veritable harvest of snaps of the events that have happened and in which the Prince has been the centre of interest. The entry of the mighty "Renown" into the different ports of this Commonwealth has provided many excellent opportunities for the pictorial worker with the camera and no doubt, later on, some of the results will be seen in Pictorial Essay.

Regarding the outlook on Australian Pictorial photography during the past year one must be decidedly optimistic; to be pessimistic with the movement still so young in these lands would be fatal; everything depends upon encouragement and so the good work will go on. All the workers noted in my article of last year are still working and advancing. New workers are coming on, but unfortunately these are few. After all, the work has not gone backwards and what better can be said. "Optimism" dominates the future of the movement here in Australia.

Of exhibitions I regret to announce that none of any distinction have been held during the past year. There have been "One-man Shows" from time to time by members of photographic societies throughout the States, but a combined show of the best pictorial work has not yet seen the light.

The Sydney Camera Circle is making an effort to arrange an exhibition of Pictorial work on a high standard in the near future.

The Adelaide Chamber of Manufactures devoted a section of their "Peace Exhibition" to pictorial photography and other branches of the photographic arts and crafts. Apart from a liberal list of awards in the shape of medals, certificates, etc., and a substantial money award list supplemented by Kodak, Ltd., no distinct note can be made of the exhibited work, with an exception here and there, and

which, unfortunately, with a few exceptions, was far from representative of the best workers of the Commonwealth.

The West Australian Photographic Society, formed only a few years ago, shows marked advancement. They have the honour, I believe, of having their best workers' efforts in Pictorial photography hung in the State Art Gallery in Perth. Evidently there are some broad-minded trustees in this state, fearless enough to reach out and proclaim Photography as one of the Arts. May others follow.

Our best workers are separated oftentimes by hundreds of miles and no doubt the necessary organization to combine and hold exhibitions is difficult. No doubt in time a scheme may be formulated to hold an exhibition once a year, the chief States arranging the exhibitions in turns and the show to go on tour throughout the societies of the different states. In this way almost each State would have the pleasure of having an annual exhibition of pictorial photography.

Of the workers out in the back blocks hundreds of miles away from city centres one can but bestow praise for their plugging determination to keep their work going, despite the little help that hardly ever comes their way. In the meanwhile, all Australian workers look keenly forward to the results of the Australian work sent to the "London Salon" and "Photograms of the Year". Therein lies some compensation for the long intervals for something of pictorial note here in this vast Commonwealth. Some day, deny us not the dreams, we may enjoy the blessings of an annual publication of Australian pictorial work and wherein we may welcome friends to whom we now send our best works for the passing year.

The Australian public is gradually becoming interested in the doings of the pictorial worker; isolated shows here and there in the different States always interest the "man in the street". His appreciation is becoming keener and more distinct, quite apart from his conception of photography as associated with bromide prints with a highly polished surface. Australians are keen amateur photographers, and in many exists the latent spark that may yet awaken the desire to understand and participate in the pictorial movement.

In conclusion I must add to my notes the problem we still find in dealing with our sunshine conditions. Brilliant hard clear atmosphere conditions oftentimes discourage the worker; the soft focus lens has not yet solved the problem of dealing with these conditions. The printing medium, to my mind, is still the nearest solution, combined with careful work on the glass side of the negative to overcome the depth and clearness of distant tones in our landscapes on typically Australian sunny days.

Typical Australian landscapes and typical life in the "great open" are hard for the majority of workers to obtain; a long trip "out back" brings one face to face with the real thing, but opportunities for these trips do not occur often for the city man, so the gum sapling in one's own back yard, so to speak, comes in for quite a lot of use and abuse for pictorial effort. One must be thankful, however, that gum saplings can grow close to city boundaries, but in the bustle of modern business extension trees are not often spared even to stand in a little corner where their beauty may preach a simple lesson in contentment.

PICTORIAL PHOTOGRAPHY IN FRANCE

By G. PASCAUD (Paris).



WHEN we look back on the past we cannot help regretting that the leaders before the war, such as Demachy, Puyo, Le Bègue, Lagarde, Bergon, and many others, have not been emulated in greater numbers. Nevertheless, it is to their undoubted talents, to their powers of interpretation and fine productions, that pictorial photography owes a great debt, and there is no doubt that their work will always have the power of inspiring future generations of pictorial photographers in France.

Without any doubt at all, many of our real amateurs work with taste and with method, but very few amongst them appear to take the trouble to produce portraits or landscapes in a sufficiently æsthetic sense. There is always wanting artistic inspiration.

Why should there be this lack of pictorial photography in France? Is not the cause to be found in ignorance of the results which it is possible to achieve with it? It must be conceded that the facility of photography in general has to some extent discredited it in the eyes of many artists, disgusted with the inferior productions of the "pressing the button" brigade.

On the other hand, is not the élite of the amateurs just a little responsible for the actual atrophy? Those who have taste, leisure, method, ought to initiate the débutants by showing them more frequently that photography ought to be a source of æsthetic joys, when we consider it, not as a process of copying, but as a means of rendering an expression of art. The war has caused so much trouble that the best willed have disappeared or have been eclipsed. Our own generation has to work desperately hard to repair the ruins, and present activity gravitates towards utilitarian rather than artistic ends.

But, however it may be, pictorial photography in France is rather sleeping than abandoned. An energetic stimulant could soon cause it to be re-born. Most of the amateurs are endowed with taste, some of them even with talent. One need not, therefore, despair. In making an appeal to the fine pictorial works of their foreign confrères, and by placing them frequently before their eyes, they will quickly learn to copy, if not to equal them. In this train of thought, the beautiful illustrations, like those in "Photograms of the Year" and "The Amateur Photographer" will teach more than the most learned formulæ.

As for the Photographic Societies—marvellous centres of propaganda and artistic emulation—we must wish to see them revived as soon as possible, and to continually increase in number, so that they may play the important part which has devolved upon them.

PHOTOGRAPHY IN AMERICA

By W. H. PORTERFIELD (Buffalo U.S.A.)



THE optimistic hopes which prevailed during the war, and which promised much for pictorial photography in America as soon as hostilities ceased, have not materialised, though stock dealers report greater business than ever.

It was reasonable to expect that, once peace was restored, war prices would vanish and something like old-time conditions would appear; but, on the contrary, costs have continued to mount, and, as a consequence, while the stock dealers sales run higher, it is not on account of increased activity in photography—especially the pictorial branch of it—but is traceable entirely to the rise of from fifty to three hundred per cent. in prices of everything photographic.

Pictorial photography is notoriously non-self-supporting, and the majority of its devotees are not of the wealthy class. Consequently there has been a decline in the interest of those who make pictures, and this condition will probably affect the two Salons which are due to open shortly in this country.

Another piece of petty profiteering, which is destined to have a baleful effect on future exhibitions in America, is the growing tendency of all clubs to exact an entry fee from exhibitors, thus obliging the producer of pictures to pay at both ends—very much on the same order that prevails at country fairs, without, however, offering the advantages of the latter. Admitting, of course, that there are unavoidable expenses connected with every show that must be paid, surely some of the business executives can devise a better method of raising funds than by levying this unfair tax on the exhibitor.

For instance, has the visiting public no responsibility in the matter? Have they not a right to assist in the liquidation of the costs of the shows to which they come to be entertained and educated? Someone remarks that "No one will pay to see an exhibition of photographs." To this I beg to differ. Yet, if that be true, then why hold the show? Country fairs charge an admission fee, and use it for the benefit of the exhibitors. Pictorial photographers might study up a bit along these lines. It is just such things which make it impossible to send a more favourable report of American photography to "Photograms of the Year."

Pictorialists are still working, though not at the same speed as in former years. It is a fact that a certain amount of opposition stimulates aggressiveness, but the thing can be overdone. To one who is in touch with the prominent workers—those ardent spirits who constitute the bone and sinew of all our shows—there is no doubt of the condition of dissatisfaction which exists and which confronts the future of pictorial photography in America.

The reader may see little in this article which is descriptive of either the past or the future of pictorialism in the U.S., but the foregoing is offered in all sincerity, and is intended to sound a danger signal to Exhibition promoters in the United States, to the end that the art may be safely conducted and preserved through perilous times, and the institutions which were built up in better days maintained.

PICTORIAL PHOTOGRAPHY IN SWEDEN AND NORWAY.

By HENRY B. GOODWIN (Stockholm).



WRITER in "Photograms of the Year 1919" expressed the opinion that Scandinavia formed part of a world in which—apart from Great Britain—"most liveliness in photographic progress" could be recorded. Pictorialists who share this opinion will find that the year 1920 does not compare unfavourably with its immediate predecessors.

Apart from individual production of pictorial work, the Stockholm Club "Fotografiska Foreningen" arranged an Inter-Scandinavian Exhibition at the beginning of the year. About the same time we can record a second visit to these parts and a prolonged stay in Stockholm of N. E. Luboshez, from London. Sigvart Werner's national work "Dyrehaven" appeared in our book-market in the spring. Later, in the autumn, simultaneously with the great Jubilee Exhibition of the Danish amateurs the still larger Jubilee Exhibition of the professional unions of Sweden, Norway and Denmark was held in the halls of the Royal Swedish Academy of Fine Arts.

Ideally speaking, the publication of an edition de luxe describing and illustrating by photographs the finest woodland scenery in Northern Europe—to which life-work Mr. Werner devoted himself heart and soul—or the visit of an authority like Luboshez, are to us events of far greater importance than shows of however great material extent and however great appeal to the public. These shows were by the serious critic considered as anti-climaxes, compared with similar efforts at the outset of our pictorial movement about 1914. The number of workers and their productions have enormously increased, and, with them, the competition among the "bread winners." But vital concentration, intensity of purpose, unselfishness of research and devotion such as we see in the majority of men of science or of artists in all branches but photography, is still only to be witnessed in the work of the exceptions—still few and far between.

To begin with, in the outwardly greatest photographic exhibition the public of Scandinavia proper has ever been shown, the "First Scandinavian Photographic Exhibition" as it called itself, an excellent example of the case in hand was afforded to the visitor who took the trouble to examine the two non-pictorial sections which, properly speaking, do not concern us here. A historical section in the hands of Ferdinand Flodin with a much admired collection of D. O. Hill's work and some fine old daguerrotypes, and a scientific section, for which John Hertzberg was responsible, are worthy of every praise. The latter contained a collection of photometrical and other technical instruments and proofs of research work done at the photographic departments of the university colleges of the three countries.

In this exhibition the majority of exhibits in the "artistic" section ought never to have been brought before the evidently bewildered jury of experts. To draw

conclusions from what was shown would be doing the Scandinavian countries an injustice, but nobody will draw them who is informed that the Danish amateurs' were not invited, the Swedish amateurs' space and chances reduced to mere sufferance, and that the whole undertaking was the worse for the opposition of several of the leading pictorialists who took no practical interest in the performance.

Though essentially directed outward, addressing the public rather than the spectator who is looking for ideal progress, the intensity of zeal cannot be overlooked which such workers as "papa" Flodin of Stockholm or Ernest Rude of Christiania always show wherever they "are of the party." Flodin with his versatility, for the present stuck fast in a soft-focus and coarse gum-printing groove, and Rude, president of a professional union which one could envy Norway, with serious and tender attempts at a very manly art of portraiture.

In both the Stockholm exhibitions referred to, Waldemar Eide, of Stavanger, had the most convincing shows. His portrait of the art-dealer, Mr. Jacobsen, was of high perfection, beside which most of his figure studies, so attractive in magazines or exhibitions of pictorial photography, seem mere toys. Mr. Sorbon's almost miniature portraits of which little had been seen before, were the most future-piercing and interesting prints in the Swedish section.

Too little, unfortunately, in such a report can be said of a vitally important period of development like the period of Luboshez's visit in the winter. But we must point out the importance of his arrival with fresh impressions directly from London, to associate with a more or less Anglo-Scandinavian congregation of colleagues. Photography has perhaps not much to say for itself in matters of relation between countries. But to the full extent it can have as a branch of civilisation, let it be distinctly understood by the big brother on the playing ground, that English pictorialism is a very strong and very strongly perceptible link between us. And it is more than a link between Britain and Scandinavia. It is an Inter-Scandinavian link of importance. If our people fail to understand the spoken language of another Scandinavian, English is usually resorted to, and, analogously, if all ties should fail us to bring our efforts into harmony we should always have the "A.P. & P.," "Photograms," "The Bandit," "The Walrus," the annual shows in London and the workers in common whose names are household words with every pictorialist in these parts—vide the series "Colleagues all the world over" in our own journal: "Nordisk Tidskrift för Fotografi."

To conclude, we must add a line on the liveliness of critics, too, beside the supercritic's voice who wishes us to abolish all writing on photographic topics except scientific ones, and who advises us bluntly to drop pictorialism and try and take up—photography! The opposite was what a Swedish art critic did in his address to the Jubilee Congress of Professionals: he found that nowadays photography was justified in calling itself an art, provided "exaggerations are avoided, especially fuzzy, painting-like effects." Of somewhat greater value was the very thorough-going analysis with a very good choice of illustrations in "Nordisk Tidskrift för Fotografi" with which Ture Sellman treated the exhibits at the Spring Exhibition, with a minuteness of classification and appreciation that has no analogy in photographic literature, unless it were the same author's analysis in a lantern lecture to the professional union to which he subjected the illustrations of a former volume of "Photograms of the Year."

PICTORIAL PHOTOGRAPHY IN HOLLAND

By ADRIAAN BOER (Amsterdam).



T seems that new life is coming in our photographic circles after many years of slackness. The war had a rather bad effect on pictorial photography, and the news from Holland regarding camera work was not very bright, but we are now able to write something more cheerful.

Photography as a hobby is increasing considerably. The changed circumstances of life have enabled many to take up this artistic pastime to express their sense of beauty, who hitherto could not afford to do so. The trade is doing very well, and besides the established firms who are flourishing, several new concerns have been started.

The growth of the number of amateurs does not mean a big increase of the more artistic photographers yet, but it may lead to it in the future, and if only one in every thousand becomes a pictorial photographer we shall have a great period of fruitfulness in pictorial photography.

The home-exhibition has been a great success. The salon of the Nederlandsche Amateur Fotografen Vereeniging (Dutch Amateur Photographic Society), held this year in the Stedelijk Museum at Amsterdam, was an undeniable success. The number of exhibits was great and the quality good, but not quite up to the standard of ten years ago when the Nederlandsche Club voor Fotokunst (The Dutch Club for Pictorial Photography), through its serious work, marked an epoch in Dutch pictorial photography. The result of the difficult times during the war has been that the club was dissolved and the greater part of its members joined the Nederlandsche Amateur Fotografen Vereeniging, which, although not a very specialising society, does whatever it can do to promote pictorial photography.

The Dutch professionals have established a society for professional and trade interests. This, in the first place, deals with the economical aspect, but studies as well the more ideal interests of its members. One of the principal items in the programme is the foundation of a school of photography. The Government has already shown great interest, and it is very likely that the training of our professionals, which up to now has been utterly neglected, will, within the course of a short time, be greatly improved.

Another star in the photographic sky is that the Volksuniversiteit (University Extension) has put the subject of photography on its programme, and it is enjoying a great amount of interest on the part of the professionals as well as amateurs.

All these factors give us hope that, after the very slack years which we have had, we soon will come to a new and flourishing period in which Holland will again be able to take the place in culture and art which it has taken through all the ages.

PICTORIAL PHOTOGRAPHY IN DENMARK.

By HANS WAAGO (Copenhagen).



ONLY a few years ago Denmark possessed a number of energetic and enthusiastic Amateur Photographers, but of these many of the best workers have retired—Carl Frederiksen on account of failing health, Th. G. Sorensen, the brothers Duckert, P. Lundsteen and Th. Giessing for other reasons.

The war brought with it an isolation always fatal to the thriving impulse in a small community, and, at the same time, the technical development, especially with regard to the oil and bromoil processes, raised claims of individual self-expression and artistic purpose, claims which only very few of our modern workers have succeeding in realising.

Freedom in craftsmanship within the limits of photography is always dangerous to the young worker, who, though able to produce good photographs, fails to realise or understand the problem which lies beyond the mere print-making. He is, in consequence, likely to resort to imitation, which is fatal to an original pictorial outlook. This was fully borne out with the exhibition of Kobenhavn's Fotografiske Amatorklub this year, when celebrating its 25 years anniversary. The exhibition was extensive, and also representative, because of the many fine pictures sent to Copenhagen from England, America and Holland.

The Danish exhibitors, taken as a class, clearly demonstrated how wrong it is to aim at a process instead of utilising it as a means to attain a pictorial end. There were too many pictures which might be designated as bromoil misunderstood when produced by workers who failed to see the proper place of the technical side in relation to the pictorial. On the other hand, some of the exhibitors were exceptions—such as Mr. Sigvart Werner, who, during the last few years has improved considerably and rapidly, and who, this year, has produced some of the results of his work, firstly, by the publication of "Dyrehaven," a photographic memorial of the Danish National Park, and, secondly, by an individual exhibition of a very high standard.

The exhibition as a whole was a reflection of the abilities of the Danish workers at the present time, and, if the results did not reach a high standard, I regret to say the same is certainly the case with the productions of most of our photographic clubs.

Therefore, cultivators of, and people interested in, pictorial photography in Denmark owe much thanks to "Kobenhavn's Fotografiske Amatorklub," under the presidency of Mr. C. J. Brodersen, and further, to the enthusiastic and indefatigable President of the Club's Exhibition Committee, Mr. Wm. Truelsen, for the gathering of photographic work from other countries that will highly stimulate and give rise to new life and interest on this side.

At the expiration of the year 1919, Mr. Herman Bente had to deplore the extinction of his periodical, "Amator Fotografen," largely on account of scarcity of paper, but now, at the end of 1920, new relations are opened up with foreign clubs. Simultaneously the professional photographers, who have not formerly exhibited,

have—aroused through the energy of Mr. Jul. Folkman—participated in the first Scandinavian Exhibition in Stockholm. It is thus to be hoped that they will soon be found actively joining in the work for pictorial photography in Denmark. As a fact, we see the interest stirred up to new life, and think we are justified in believing that, even if deficient at present, we shall gradually attain a sound and progressive view of pictorial photography and its aims.

Impulses in this respect are especially expected through co-operation with English and other colleagues. Danish taste, sentiment and cravings for communication with foreigners will always instinctively turn towards the West, towards the people and their cultures with which Danish character and dispositions find so many mutual interests.

PICTORIAL PHOTOGRAPHY IN SPAIN.

By J. ORTIZ ECHAGUE (Madrid).



THE year 1919-1920 has been one of somewhat more activity than its predecessors so far as work in the art of photography goes. Three most important exhibitions have been held—by Vilatova, in the Circuls de Belles Artes; by Prats, in the Souiedad Photographic; and the Mountain Photography Exhibition, the fifth of its kind which the Souiedad Peñalara holds annually.

The Exhibition by the Peñalara, held in the little Salon of the Athenæum, although containing fewer exhibits than in former years, was of greater interest not only because of the finer quality of the works shown, but also because, in view of the limitation in subjects, one cannot be very prodigal in the number of works exhibited. Tinoco, Victory, Andrada, Candela, Conde de la Ventosa, Castellanos, Gonraler, Loxano, and others give a clear representation of the pictorial beauties of our sierras, and it is evident that photography as well handled as they do it, is the most eloquent medium for picture-making. Several of these workers are represented in "Photograms."

We cannot resist the temptation to refer to "El Campesino," by Savignac. Somewhat academic, this photographic print is a model of execution, as a transferred oil print. One must recognise in the technique of Savignac a skill that it will be difficult to surpass.

Another photographic artist little known to the readers of "Photograms" is Carlos Inigo, of whom nothing has been reproduced since the year 1907. This year we may admire the interesting contribution that stands out so much by reason of its originality and by its sympathetic technique. Its author, devoted to both painting and photography, knows how to combine these two arts, and give to his works an inevitable charm. The "Corrida de Toros," by Cervera, is a remarkably striking photograph in its composition, lights and movement. These few prints are from the collection of Spanish pictorial work I was fortunate enough to get together at the request of Mr. Mortimer for the London Salon of Photography.

SOME PICTURES OF THE YEAR

Critical Notes by F. C. TILNEY



WITH that nice sense of the fitness of things of which the Editor of this annual has so often given evidence, he has placed in the honorable position of frontispiece a picture entitled "Peace after War—and Memories." We may take it as an ideal, or as a conventional agreement of what our ideal should be: an attitude of chastened recollection tempered with a touch of self-congratulation. As a matter of fact, this ruminative creditable attitude is not the general rule—at least, not in London. I cannot speak for Sydney, where Mr. Cazneaux lives who made the picture. We, here, are certainly . . . ! glad that the war is over; but we do not quite find occasion to regard it in this quiet, dreamy way that appeals to the ploughman. The Peace is "too much with us." It is only a degree less bad, on the whole, than the War.

The only domain of human activity which does not seem damped down by post-war conditions is pictorial photography. Nineteen-twenty has been a record year for output, and if it is not a record for quality, it is, at least, not far below high-water mark. In fact, when one considers the unusually good show that the Royal Photographic Society managed to put up in support of the usually good one of the London Salon, there is not much risk in saying that pictures by photography were never before so fine nor so numerous.

I like the perfect realization of memories in the frontispiece. Even the smoke from the fire seems stopping to think. What I don't like so much is the clean, workable condition of the battlefield which has yielded the souvenir. I am given to understand that the war areas have an appearance as though a hundred thousand old iron and rag shops had been emptied and their contents evenly sprinkled and partly dug in. But perhaps Mr. Cazneaux is prophesying.

In photography the only safe way of getting the genuine literary motive is to catch it on the hop as Mr. T. B. Blow did in his "Open Air Life in Italy" (Plate XLVI). Here every figure tells a story, and the print secures an excellently designed group in Nature's own spontaneous way. Artists will enjoy the etching-like quality of all the darks in this capital little work. Another picture of open air life is W. Thomas's "Idle Moments" (Plate LXIII), in which Nature has not been so kind, having scattered the composition. As a contrast to idleness there are two nautical subjects which show the "giddy limit" of action. These are "Making Ready" and "Trimming the Jib" (Plates LXII and XXVI), by Cecil W. Bostock and W. C. Sawyer respectively. They both show the ubiquitousness and dare-devilry of the genus snap-shotter, who is prepared to stalk his prey to the further side of the danger-zone. When photographing the "Return of the Australian Light Horse" (Plate XXVIII) Mrs. A. G. Milson might, out of her abundance of national pride and grateful hero-worship, have been a little more liberal in exposure, we might then have seen more of the sunny joys of this great day in a great picture. A scene like H. C. Torrance's "Pittsburgh" (Plate XLV) can be studied as often and as long as one likes; it doesn't come once and go for ever. Only by this study and mature

consideration does the picture-maker work himself up to the pitch of enthusiastic determination and become able to choose the best aspect and the most effective conditions. The world is at last, and slowly yet, waking up to the beauty that may be found in certain combinations of things ugly in themselves; the combinations being, in almost all cases, dependent upon some natural effect for its beauty.

If we avoid Nature and confine ourselves strictly to the phenomena of man's industry under the bald kind of lighting I have alluded to, we get precisely Ward Muir's idyl of "London" (Plate XXXVIII), a great haul of "beautiful facts." Harry Storm's tongue was in his cheek I hope when his "Beautiful Fact" (Plate LXI) was in the making; but whether it was or was not, I, personally, welcome this print as the last word in a rather silly controversy. My argument is that the hideous bridge should never have had the camera pointed at it; but the bank, the building, the water, and above all the light that holds them all together in an atmosphere of beauty is the kind of fact that makes fine pictures.

A similar theme, but a far less drastic application of the principle, is "The Dreaming Night" (Plate XXVII). Here, again, is the silhouetted foreground object, but less ugly and uncompromising in its lines because they are not engineering lines, but lines of growth. In many respects this is a lovely picture, but the merciless flatness of the tree and the ground is a kind of outreaching for a "decorative" touch; and that is an alien element in landscape at its finest. All good design is decorative, we know, but there is a kind of so-called "decorative," which only admits the lines and masses that shock. When they are projected into such a highly poetical mood as this picture aims at, they are sometimes more hindrance than help. The author of this picture Francis O. Libby has used his medium, apparently gum-bichromate, to good effect.

The foreground object in G. E. Jones's "An Old Water Mill" (Plate LVIII) is of the same nature as that in Mr. Storm's "Beautiful Fact" (Plate LXI), but it is saved and made interesting by the natural conditions of lighting—it is not allowed to tell as so much nugatory matter from which no light has affected the plate. Mr. Jones has at any rate found a foreground object that is in the picture, not *in front* of it. This gives him at least two planes. "On the Edge and Beyond" (Plate XLIV) shows only one, for there is nothing at all beyond but clouds. This must be accounted a weakness in an otherwise good selection. But I know the feeling Mr. Wilkinson had in seeing this. It is very impressive as a mood, but it "won't come" even in painted pictures. One must have a glimpse of a beyond.

In Fred Judge's artistic little print, "The Return of the Flock" (Plate LV), we have a particularly fine sky-line backed by distant hills, which supply a middle plane. Fine as is the light and shade of this capital composition, it would lose half its charm without the distant plane afforded by these hills. It is, indeed, scarcely possible to have too many planes: a fact that seems to have occurred to several workers this year, who have availed themselves of mist and light to break up their material into as many planes as possible. "The Boundary Rider" (Plate LXIII) is a notable example of this by C. E. Wakeford. Another is S. Bridgen's very impressive "Nature's Cathedral" (Plate LI) which shows the beams of the sun entering as one sees them in an interior where columns and aisles mark off areas of light and shade. "Burning Leaves, Kensington Gardens" (Plate LII), by Charles Job, likewise owes its fascination to the emphasising of aerial perspective by

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the agency of mist. It is full of delicacies and subtleties which lie incontrovertibly within the domain of photography, and perhaps not at all outside it.

But it is not only by the help of fog or smoke that the camera artist must needs secure aerial perspective. The ordinary softness of the vaporous air of England is sufficient if it is allowed to assert itself. The beautiful atmosphere in Hector Murchison's stately view is proof of this. He calls it "This presenteth itself afar off to the eye of the traveller" (Plate LIII). Here the mill is, in size, scale, and distance, an ideal foreground object, whilst the churches and cathedral retire but lose no dignity. Another effective foreground item is the sheep in "Marshland Pastures" (Plate XXXII) by J. Paul Edwards; but here there is less detachment of planes for the reason that the scene is one in a country where the air is dry and clear. Floyd Vail gets distance more by scale than by aerial perspective in "Morning Stillness" (Plate XXXI); but J. M. D. Whitehead avails himself of both these agencies in his splendid subject called "In a Land of Romance" (Plate XXXVII). Alex. Keighley does the same. He was also in the land of romance when he was in "The Lonely Valley" (Plate XV), which is full of poetry and sentiment. It is a joy to me to find photographers feeling the mood and spirit of Nature to this extent, for I am convinced that it is in this direction that pictorial photography can go furthest and win the most undying popular approval.

Leonard Misonne looks at Nature with the eyes of a painter rather than a mere susceptible nature-lover. His "Paysage Flamand" (Plate XLVIIa) is a good example of his Barbizon style, with a forcible Diaz mood. In "The Forest Primeval" (Plate LIV), by R. Eickemeyer, there are no planes at all: only a tumbled mass of rocks and vegetation, so dense and dark that one scarcely sees what is near and what is far. As an absolute contrast, "The Prairie" (Plate LIII)—primeval also—is interesting in another way. Here Laura Gilpin has had to import a foreground interest in the shape of a figure—what a pity it was not a bison! Arthur Lomax reverts to the method exemplified by Mr. Wilkinson's "On the Edge and Beyond" (Plate XLIV). "The Cloud" (Plate IX) acts the title-rôle, and it does so rather at the cost of looking nearer than it should, which is a warning against this method of picture-making. It says something, however, for the nature-feeling of Mr. Lomax that he has been content to express himself by such simple and effective means. "Furna" (Plate XIII) shows us the result of a clear dry air again. How much further away has D. Mischtol managed to place his church than the foreground road? As far as aerial planes are concerned the one is as near to us as the other. It is no argument to say that they look so to the eye. We know they are not when we are on the spot, and we ought to know they are not when we look at the picture.

Another scene, with no distance and no planes, is J. de Boer's "Sand Dunes" (Plate LII). But this is an exquisite rendering of the cheerlessness of such a solitude. The sky is admirably in proper relation to the sand. Almost as forbidding in mood is "Winter Solitude" (Plate XVIII), by Wilse, with its dreary waste beyond the snow-laden, weather-stunted fir. I should have liked more quality in the foreground snow, which has no texture, and gives the tree an uncanny look.

For some unfounded reason one scarcely thinks of snow in Madrid, but two such views effectually correct that ignorant prejudice. J. Tinoco's view is very impressive in scale and decorative in arrangement. It is called "A Través del Pinar" (Plate XXXI); both this and "Sierra de Guadarrama" (Plate XIX), by F. Andrada, give an idea of the bigness of their Spanish valleys. The latter is relieved by

sunshine, and is altogether in a less cruel mood of Nature. To skip from Spain to Japan is to find the same influence at work—the cheerlessness of Winter. "Along the Edge of the Snowy Peak" (Plate LVIII) shows a scene where the mountains are veiled and the depressing effect is emphasised by the tottering fuel-carriers whom S. Saba very luckily included. The last snow-scene is by S. Werner, of Copenhagen, who shows us "Winter in the Forest" (Plate XIX). The snow seems more at home somehow in this clime. Here again was a fortunate incident at hand for the picture-maker. The four deer save the rather characterless foreground and lend a fine quality to the forest by throwing its tones into a secondary plane.

Back in Madrid again, we find more animals—but this time not in their natural habitat. "Corrida de Toros" (Plate XL), by M. Cervera, is admitted to be the best attempt yet at the representation of a bull-fight by photography. For action, composition and lighting this is a remarkably successful picture. Bull-fighting is, from one point of view, a reprehensible form of sport, certainly; but it has something in its objectives which is not entirely despicable—that is to say, hardihood, adroitness, and an aspiration towards glory of a glitter and tinsel sort. Perhaps a worse kind of sport is that which is prompted by nothing but a grabbing spirit of gain, such as J. H. Doolittle has so cleverly pictured in "The Gamblers" (Plate LVII). How well these Chinamen are keeping it up, although they must have known the camera's eye was upon them! It is a capitally designed group. It leads us to another sport and pastime group, by John Moffat, "Set to Partners" (Plate LVII), a charming subject with a frieze-like treatment. Youth, historical costume, the dance, which is an art already, and pure enjoyment of life!

To come into the open and sunshine is simply to add a few reflected lights to the intensity of Mr. Moffat's scheme of light and shade—so, at least, Mrs. Barton vouches. Her group of young ladies holding "The Garland" (Plate XX) is very fierce in its black and white tones, and does not imply that there has been a great deal of searching after composition. It has a fine, fearless strength, however, and that is something not to be despised. But the finnicking days of pallid grey things are almost forgotten now, and many of our workers are looking back with better judgment upon the frank statements in light and shade of D. O. Hill. But we must avoid brutality and court quality, otherwise mere darkness is no better than insipidity. Carlos Inigo has achieved delightful quality in the head of his little figure in "Musica" (Plate XL), but the hands are not lovely.

Romanticism is not quite so rife in figure-work as it was some years back. It has shifted to landscape. Its chief exponent in these days is Arthur F. Kales, whose "Florizel" (Plate XVIa), though rather far-fetched in its theme, has the merit of a great simplicity and a sweeping line. More decorative is "The Rose" (Plate XVII), by Sidney Carter. It has more of the mediæval spirit than "Florizel." Personally, I think the painted lips and eyebrows are a blemish, but the design, and the archaic stiffness of the pose, are recommendations. The most intentionally decorative picture of the collection is, of course, "The Vine" (Plate XI), by Malcolm Arbuthnot. This is a perfect triumph of design and richness of tones. It seems to gleam in the hues that Lord Leighton affected, and is very like his style in massing and silhouette. Surely Mr. Arbuthnot has never done anything so fine as this in the whole of his career! Something like it is the Mænad-like portrait of "Mdlle. Mikoulina" (Plate LX), by Angus Basil. Who would have thought so fine a design could be made with a lady's head and shoulders? The

triumph of this is, however, the beautiful modelling and light and shade of the shoulder and clavicles, though the gorgeous half-tone on the flesh will, no doubt, win countless admirers.

We are now right into the ballet section. Waldemar Eide repeats his signal success of last year in his "Dance of Salome" (Plate LXIV). Perhaps, on the whole, the former version was the more admirable. The added cloak does not improve the figure by confusing its contours, and to my mind the modelling is less firm and beautiful than it was in the other picture. But it is a splendid figure. "The Dragon-fly Dance" (Plate VII) is perhaps a little more acrobatic than graceful, and Paul L. Anderson was not well advised to show so materialistically the garden-setting, because its details are rather opposed to the classic feeling of the leaping figures. "Joy" (Plate III) by Ida Krajewski, is a fine photograph of movement and the background is well managed.

In the nude proper there has been a slight falling away from the standard and the numbers of the last year or two. Nickolas Murray's half-figure called "The Globe" (Plate X) is perhaps one of the best for delicacy of treatment and beauty of pose. The Globe wants finding. Dr. R. S. Lovejoy in "The Supplicant" (Plate XXVI), has succeeded well in the gleam of the flesh—always one of the charms of nude studies, though so many photographers let it escape in seeking other things. I cannot quite see the point of "Vanity" (Plate XXII) by H. I. Mettee. It seems that Horror is the theme, and might have been the title. Vanity appears, however, to have something to do with "The Looking Glass" (Plate XXV), by Pierre Dubreuil, which I much prefer to contemplate when it is upside down, for the reflection has more quality and better form than the substance.

The nude in the open is very prettily given by Miss K. Smith in her classically conceived picture, "Where none may come, or look, or break the Spell" (Plate XXXIII). And more classic still, both in form and content, is Louis Fleckenstein's admirably designed "Ariadne" (Plate IX). Here we have a fine model whose arms and shoulders have been made the most of, and a strong and simple scheme of tones, all in the best traditions of art. Francis Jay continues the classic tale in his remarkably clever composition, called "Les Sirènes" (Plate XLIX). It shows a happy incorporation of the figure into a really expressive landscape.

The draped figure is most attractively used in "After the Dance" (Plate XXII), by Uno Falkengren. It is still in the Ballet manner, for the posing is too beautifully sophisticated to allow the work to be classified as *genre*. We get that more exactly in Lionel Wood's amusing and highly original little comedy, "The Mouse" (Plate XLI). In this, the lighting is certainly effective, but scarcely naturalistic, for it does not bear out the shadows on the wall—if shadows they are. *Genre* is definitely reached in "La Poule tuée" (Plate XXIX), by Miss M. A. Bassi, a delightful piece of posing and excellent in its light and shade. It has two blemishes: the woman's head is too much depressed for pictorial effect, and the group is isolated. "Le Dévidoir" (Plate XXXIV) by F. Beguin, has many good qualities, but to my mind is over forceful. No doubt this was inevitable in a dark room lit by a single window, especially as the costumes are so light; but here was a case for some adventitious reflections. The dévidoir is on the window-sill. It is the apparatus that holds the skein for winding.

This interior naturally makes one turn to R. Polak's charming interior called "Curiosity" (Plate VI), in which the comely lady peeps through the curtains into

the street. Seldom has a costumed figure been posed with such grace and represented with such beauty of lighting and quality. M. Polak carries these Dutch interiors further in the direction of excellence each year.

Another interior serves as a link to architectural themes. This is Miss. M. K. Penrice's admirable "Adeste Fideles" (Plate XXXV), in which for the first time in my experience a church has been photographed during a service. The subject loses nothing of architectural grandeur and certainly gains in meaning by this innovation. The sunbeam is a great feature, but where does it come from? not from the dark windows on the right. "An Illustration for 'The Arabian Nights'" (Plate XXIV) redounds to the cleverness of its author Fred Archer, in securing and placing his figure, which is not too melodramatic. The spot of sunshine is very effective.

Similar tonal resources have been taken advantage of by John H. Anderson in his splendid architectural subject "Waterloo Bridge Approach" (Plate IV). The gleam of the upper buildings and the subtleties of illumination in the shadowed parts are notable points in what is an original and highly effective chiaroscuro. More romantic perhaps but not more artistic is W. Mathieson's African scene "A Corner of the Rhodes Memorial" (Plate XXI) in which the grand wildness of the setting is a magnificent foil to the stately formality of the building. In "Harlech" (Plate VII), Alvin Langdon Coburn has made no attempt whatever at composition, and in that respect has let slip resources which would have made a far more telling thing of his grand material. His clouds and his castle have simply nothing whatever to do with each other, which is a great pity.

In F. J. Mortimer's "Storm and Sunshine" (Plate XXXIIa), the immense cloud of foam is obviously dealt with as part of the design, with the result that the whole subject is homogeneous. The creamy foam in the foreground, gleaming in the sun, is as fine in its way as the wonderful wave that rears and disintegrates into vapour, yet tells its convincing tale of form, modelling, and even texture. "Kelp Kewpie" (Plate XXXII) is another excellent design; but what is a Kewpie? Perhaps it is what in these islands we call a kelpie. This is by Otis Williams, who might find "Kelp Kelpie" an even more arresting title.

The camera has introduced a new variety of shore scene, namely, that of a view from a near cliff. This idea has been much used of late by painters. How effective this can be is shown in J. C. Stick's highly interesting print, "The Surf Line" (Plate LV), where the little figures are of the utmost value in giving scale and life to the scene. S. Bricarelli has an eye for the fantastic. The curious veil made by the hanging nets amused everyone who, at the Salon, remarked "Nets and Boats" (Plate XLIX). Design of a more ordinary sort is seen in Geo. Chance's "On the Dunes" (Plate XV); and in Sir W. A. Beardsell's "Sunrise on the River" (Plate XLVI) there is no design at all, but simply an unsophisticated but very striking rendering of sunlight on the water.

Perhaps the fireworks in D. P. Wadia's "Spectacular Display" (Plate XLV) makes no claim to design, but stands or falls upon technical achievements which are certainly remarkable. But in "Water Lilies" (Plate XLIII), T. Sweatman has produced a real decoration that can make claims to still-life charms. And such charms may also recommend R. Neeson's assortment of pots to which is appended the line "Who is the potter, pray?" (Plate XXV). Here again, design has not come into consideration. G. F. Prior found it all ready for him in the splendid display

of lines and shapes in "The Golden Eagle" (Plate LXI). This is a case of a beautiful fact and no tampering.

The same idea must have actuated H. B. Goodwin in the human document, speaking for itself, that bears the title "Mother in the Cottage next to my own" (Plate LVI). This is a remarkable piece of portraiture. William Crooke's "Sir Harold J. Stiles, M.B., F.R.C.S." (Plate XLVII) is just what we have been accustomed to from him. Except for the rather diffused lighting its idea is quite unsophisticated. Just as straightforward is Mrs. Minna Keene's "Indian Chief" (Plate XXX), whilst Hugh Cecil's "Portrait" (Plate XLII) relies upon a sort of naïveté of pose. With J. O. Echague's "En Castilla" (Plate XVI) we get an appearance of forthright representation, mixed with an undoubted faking! And faking reaches its apogee in "Ward Muir" (Plate XXXIX) by Bertram Park. Hugo van Wadenoyen, Junr., on the other hand, is content to let his "Cameo" (Plate L) speak for itself, only giving the handsome profile a gentle diffusion and relieving it with a light in the background.

In Charles Borup's "Mdlle. H" (Plate XII) the dramatic feeling makes an entry, and much enhances the stately dignity of the subject. It goes a bit further in "El Campesino" (Plate LIX) a Spanish Tramp presumably, by J. Savignac; and it reaches full power in "Miss Sybil Thorndike as Medea" (Plate XIV), by Walter Benington. The agony of this character is impressively given. "Reflection" (Plate II), by the Earl of Carnarvon is still dramatic in feeling, but æsthetic charm is uppermost. The drama of "Etaples Types" (Plate VIII) by Keith Dannatt, is, however, quite unassumed and that is why this painful and pathetic group makes so piercing an impression. The young woman is a sublime study worthy of Donatello.

The children of the year's work are fortunately less disturbing to look upon. "Daphne" (Plate I), by H. Lambert, is a pretty little lady not devoid of mischief. She is charmingly lit and cleverly placed in her setting. Delightful in another way is little "Miss Holm" (Plate XXXVI), by A. Remfeldt. What a portrait for a doting mother to cherish! Marcus Adams has been to the fore this year in his children's portraits, of which "David" (Plate V) is a good sample of his artistic treatment. As a final instance of the excellent motives and masterly treatment that portraiture now receives, we may consider W. Mackenzie's beautiful work, called "The Feather Fan" (Plate XXIII). It is scarcely possible to imagine anything more effective in lighting and clever in manipulation, or more satisfying in design and tonal scheme.

"The Laughing Boy" (Plate XLVIII), shown by G. E. H. Rawlins, is not a specimen of pictorial photography, but of a new way of treating prints suitable to commercial purposes, by which a poster-like effect can be obtained that is, as far as it goes, true to nature within the limited scale of a single tone and white paper.

The best of photography is, in its result, truly fine art. Professional painters are given to pooh pooh it in the mass, and to discredit it in its highest achievements. But that is because photography, like everything else in the domain of art, is something of an acquired taste. At least, it is certain that those who understand it best like it most. There is, however, too much mediocrity; too much happy-go-lucky unsophistication. If we could prevent the permanence of everything that was not really fine, the highest and best results remaining would at once take their stand amongst the great things in art.



DAPHNE.

BY HERBERT LAMBERT (BATH).



REFLECTION.

BY THE EARL OF CARNARVON (LONDON).





WATERLOO BRIDGE APPROACH.

BY JOHN H. ANDERSON (LONDON)



DAVID.

4
By MARCUS ADAMS (LONDON).



CURIOSITY.

By RICHARD POLAK (ROTTERDAM).

PLATE VII



HARLECH.

By ALVIN LANGDON COBURN (HARLECH.)



DRAGON-FLY DANCE.

By PAUL L. ANDERSON (NEW YORK).



ETAPLES TYPES.

BY A. KEITH DANNATT (SURBITON).



ARIADNE.

By LOUIS FLECKENSTEIN (Los Angeles).



THE CLOUD.

By J. ARTHUR LOMAX (CARDIFF).







MDLLE. H.

BY CHARLES BORUP (LONDON).





MISS SYBIL THORNDIKE AS MEDEA.

BY WALTER BENINGTON (LONDON).



THE LONELY VALLEY.

BY ALEXANDER KEIGHLEY (STEETON).



ON THE DUNES.

BY GEORGE CHANCE (NEW ZEALAND).



MUJER DE CASTILLE.

BY J. ORTIZ ECHAGUE (MADRID).



PLATE 205

by
ARTHUR F. KALKE
(See Article)





PLATE XIX



WINTER IN THE FOREST.

BY SIGVERT WERNER (COPENHAGEN).



SIERRA DE GUADARRAMA.

BY F. ANDRADA (MADRID).

PLATE XX



THE GARLAND.

Mrs. G. A. BARTON (BIRMINGHAM.)



A CORNER OF THE RHODES MONUMENT.

BY W. MATHIESON (CAPE TOWN).



AFTER THE DANCE.

BY UNO FALKENGREN (STOCKHOLM).



VANITY.

BY HOLMES I. METTEE (ARLINGTON, U.S.A.).



THE FEATHER FAN.

By WALTER MACKENZIE (MONTREAL).



AN ILLUSTRATION FOR THE ARABIAN NIGHTS.

BY FRED ARCHER (LOS ANGELES).



THE LOOKING GLASS.

By PIERRE DUBREUIL (LILLE).



WHO IS THE POTTER, PRAY, AND WHO THE POT ? BY REMICK NEESON (BALTIMORE).



TRIMMING THE JIB.

By W. C. SAWYER (Los Angeles).



THE SUPPLICANT.

By DR. R. S. LOVEJOY (Portland, U.S.A.).



THE DREAMING NIGHT

BY FRANCIS O. LIBBY (PORTLAND, U.S.A.).



RETURN OF THE AUSTRALIAN LIGHT HORSE.

BY MRS. ALFRED G. MILSON (SYDNEY).



LA POULE TUÉE.

BY MISS M. A. BASSI (TURIN).



AN INDIAN CHIEF.

BY MRS. MINNA KEENE (TORONTO).

PLATE XXXI



A TRAVES DEL PINAR.

By J. TINOCO (MADRID).



MORNING STILLNESS.

By FLOYD VAIL (NEW YORK).

PLATE XXXII



KELP KEWPIE.

BY OTIS WILLIAMS (LOS ANGELES).



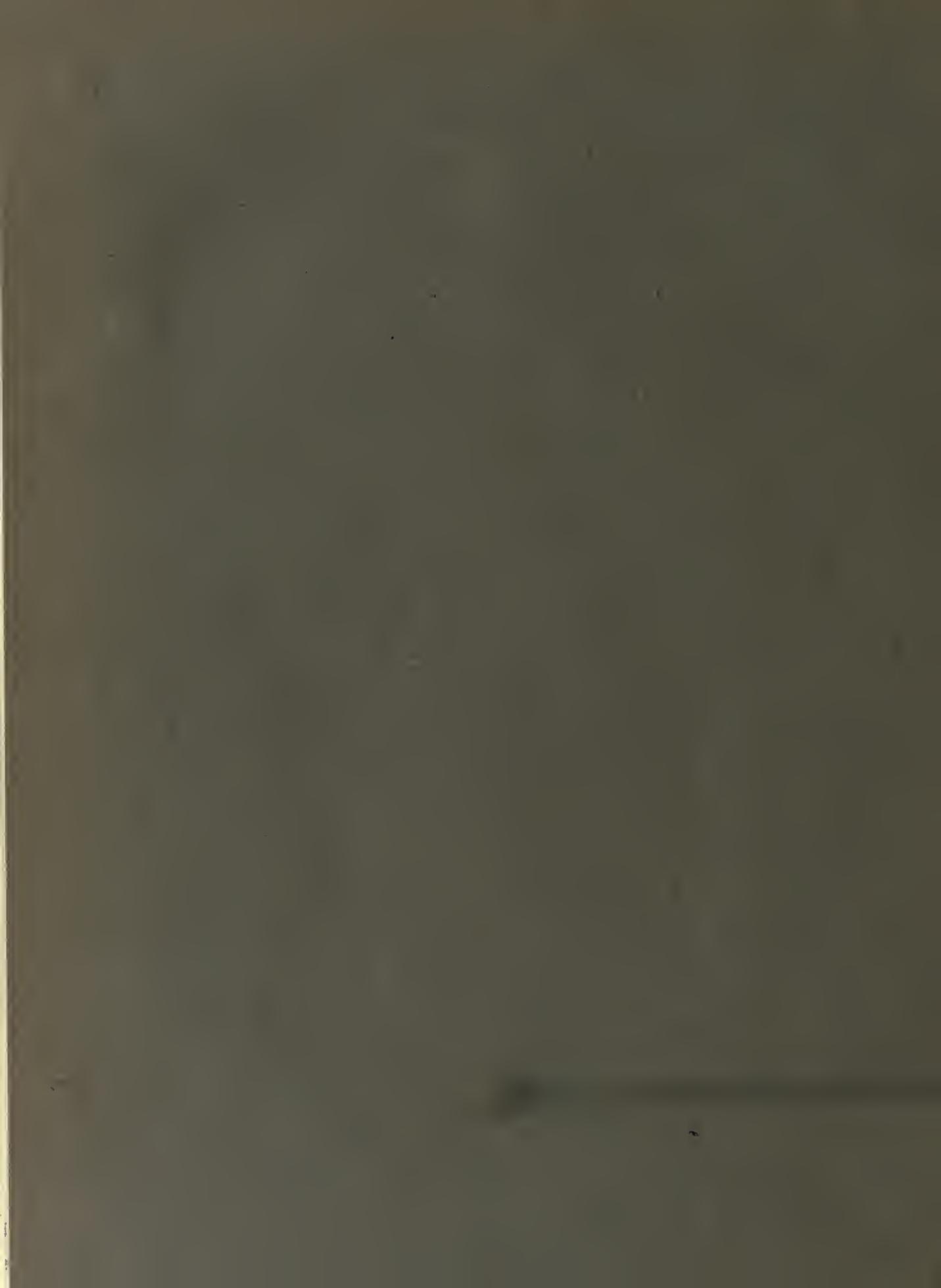
MARSHLAND PASTURES.

BY JOHN PAUL EDWARDS (SACRAMENTO).



WYND AND SWELLING.

—
E. J. HAWTHORN.





"WHERE NONE MAY COME OR LOOK OR BREAK THE SPELL."
By KATE SMITH (LONDON).



HOSPICES DE BEAUNE. LE DÉVIDOIR.

BY F. BEGUIN (NAMUR).





MISS HOLM.

BY AAGE REMFELDT. (CHRISTIANIA.)



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PORTRAIT.

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BY TRAVERS SWEATMAN (WINNIPEG).





PITTSBURGH.

By H. C. TORRANCE (PITTSBURGH).



A SPECTACULAR DISPLAY.

By D. P. WADIA (BOMBAY).



OPEN-AIR LIFE IN ITALY.

By T. B. BLOW (WELWYN).



SUNRISE ON THE RIVER, MADRAS.

By SIR W. A. BEARDSELL (MADRAS).



SIR HAROLD J. STILES, M.B., F.R.C.S.

BY WILLIAM CROOKE (EDINBURGH).



THE LAUGHING BOY.

BY G. E. H. RAWLINS (KENTMERE.)



PIANO SOVET

LEONARD BROWNE





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By HECTOR MURCHISON (LONDON).



THE PRAIRIE

BY LAURA GILPIN (COLORADO).





THE RETURN OF THE FLOCK.

BY FRED JUDGE (HASTINGS).



THE SURF LINE.

BY JOHN C. STICK (LOS ANGELES).



"MOTHER IN THE COTTAGE NEXT DOOR TO MY OWN." BY HENRY B. GOODWIN (STOCKHOLM).



SET TO PARTNERS.

By J. MOFFAT (EDINBURGH).



THE GAMBLERS.

By JAMES N. DOOLITTLE (Los ANGELES).



AN OLD WATER WHEEL.

BY GERALD E. JONES (AUCKLAND, N.Z.).



ALONG THE EDGE OF THE SNOWY PEAK.

BY S. SABA (JAPAN).



EL CAMPESINO (LE PASSANT).

BY J. SAVIGNAC (MADRID).



MDLLE. MIKOULINA.

BY ANGUS BASIL (LONDON).



BEAUTIFUL FACT.

BY HARRY STORM (CARDIFF).



THE GOLDEN EAGLE.

BY GEORGE F. PRIOR (LONDON).





THE BOUNDARY RIDER.

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IDLE MOMENTS.

By WALTER THOMAS (LONDON).





THE BOUNDARY RIDER.

By C. E. WAKEFORD (SYDNEY).



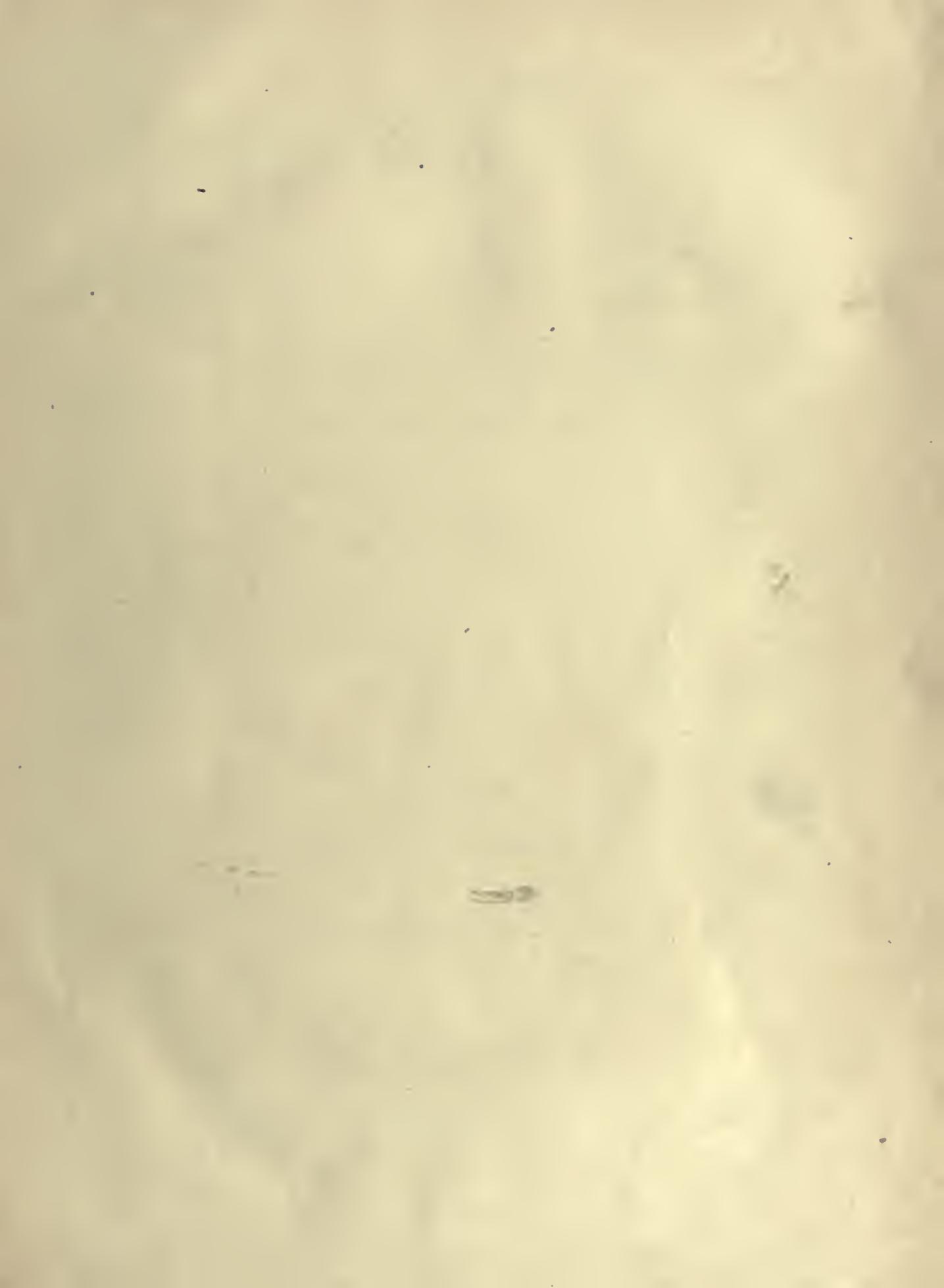
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By WALTER THOMAS (LONDON).



DANCE OF SALOME.

BY WALDEMAR EIDE (STAVANGER).



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Imperial Notes

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Artist and Manufacturer.

How old is Art? "As old as man," some would reply, but probably that is not true. Our museums contain examples of many early efforts, but crude as they are, the earliest possibly represents the accumulated knowledge and practice of thousands of years. Somewhere back in the dim ages, however, someone must have made a beginning: some man-like being, poking about with a stick in the sand, dimly realizing the fact that these marks recall something seen before, then an attempt to repeat the lines and indentations already made, and the artistic sense was born! It may have been something like that, or it may not, but since the beginning, whatever it was, man has not ceased to seek fresh means for his artistic expression. The latest result of his search is the art of the photographer.

Looking back over the ages the masterpieces of art remaining to us are comparatively scanty; we have lost them by fire and flood, by ruthless destruction, by the all-conquering ravages of time itself; far less often by the unworthy imperfections of the material or medium through which that art expressed itself.

The recent announcement, therefore, that the "Angelus" and other pictures of Jean François Millet are perishing—the colours changing and the paint cracking—and many other examples of the works of modern painters fast losing their glories, draws the attention of artists to the need for care in the preparation of their mediums.

Painting in oils began with Van Eyck some 500 years ago, but most of the pictures of that early period are still fresh and wonderful, and the secret probably lies in the fact that

the early artists prepared their own pigments. Modern artists depend mostly upon manufactured products, and so place in the hands of the manufacturer the ultimate fate of their work.

The artist in colours, by the expenditure of time and trouble and money, could still prepare his own pigments, and the artist in photography, by the expenditure of even more time and trouble and money, might prepare his own plates, but the pace of

intelligent consideration of the probable tendencies and possible tastes of the people whom you supply, you may literally become more influential for all kinds of good than many lectures on art

That is a high standard to set, but one which the makers of IMPERIALS have always sought to achieve. They believe that they have "formed" the market as well as "supplied" it, for they have always produced the best and anticipated the needs of those whom they have sought to supply; they therefore hope they have been influential for good.

"Art is the operation of the hand and the intelligence of man together: there is an art of making machinery; there is an art of building ships; an art of making carriages; and so on."

The makers of IMPERIALS recognise that there is an art of making photographic plates; that a plate worthy of the name is the result of the hand and the intelligence working together. They have brought this art to its highest point by perfection on both sides: by the care, exactitude and uniformity of the actual manufacture, and by the intelligent research and supervision of their highly qualified chemists.

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We pass on. Just one other word of Ruskin's advice to artists:

"If you choose rightly and work rightly, what you do shall be safe afterwards."

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modern life forbids the artist to spend time in preparation of material which should be spent in the exercise of genius. Even more than the artist in oils, you who are artists in photography are dependent upon the manufacturer.

The relationship of the manufacturer and the artist is therefore a very vital one. On this subject that virile writer and art critic, Ruskin, has something to say in his collection of essays, "The Two Paths." First of the manufacturer:

"You must remember always that your business as manufacturers is to form the market, as much as to supply it If you resolve from the first that, so far as you can ascertain or discern what is best, you will produce what is best, on an

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PICTURES

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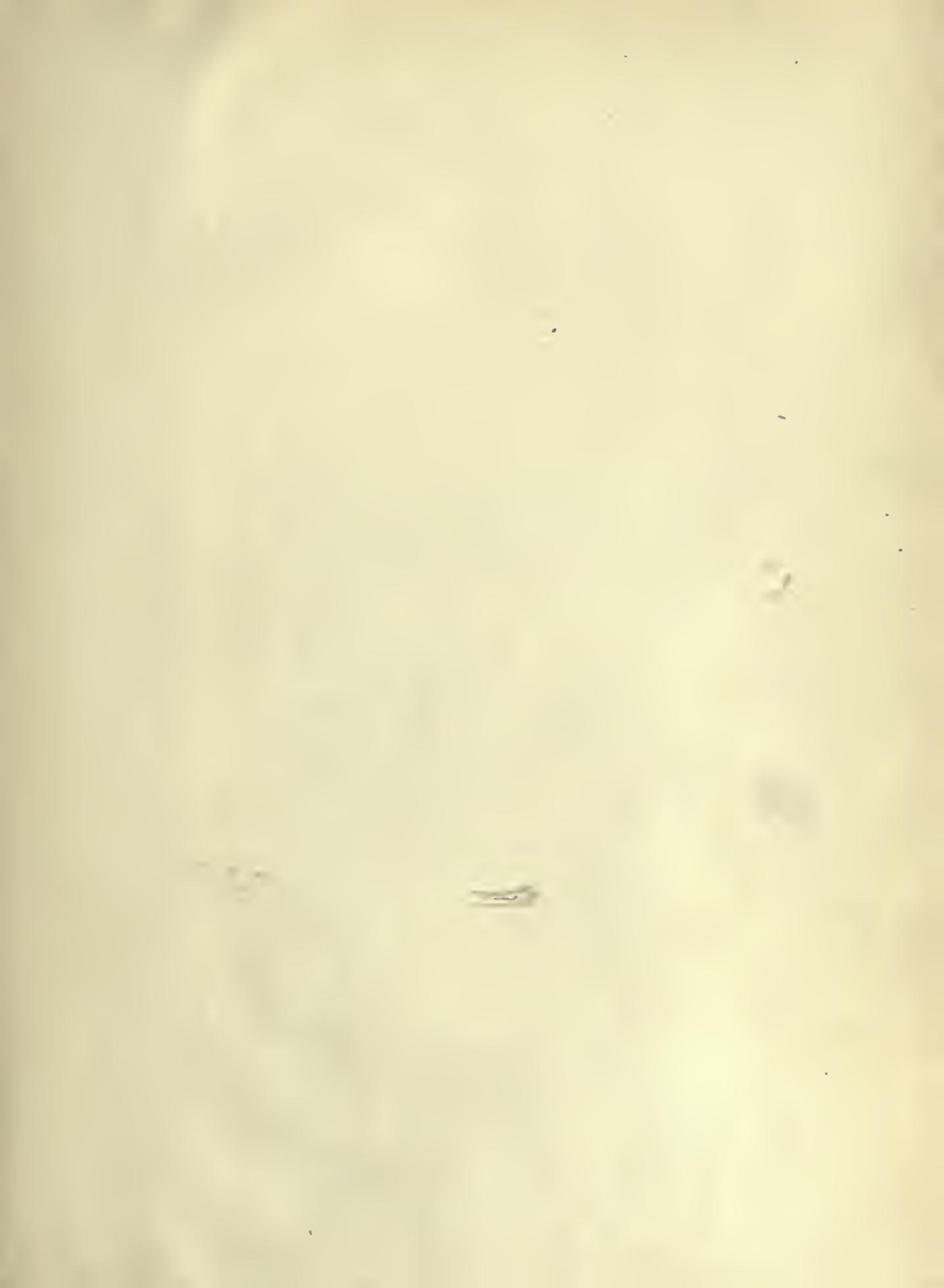
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